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HALF HOURS
WITH THE
BEST COMPOSERS

Mus 461.6 (5)

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Half Hours with the Best Composers

Edited by

Karl Klauser

With an Introduction by Theodore Thomas

Illustrated

Vol. V

Boston

J. B. Millet Company

HARVARD UNIVERSITY

SEP 9 1973

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Wilson L. Smith

WILSON G. SMITH

WILSON G. SMITH was born in Elyria, Ohio, Aug. 16, 1855. His parents had intended to give him a collegiate education, but his health would not permit it. He therefore graduated at the Cleveland public schools, and in the mean time, without expecting to become a professional musician, had devoted quite a large share of his time to obtaining a musical education.

He finally obtained the consent of his parents, and in 1876 went to Cincinnati to study with Otto Singer, who found so much merit in Mr. Smith's early compositions that he, as well as other professionals, strongly advised the student to go abroad for more extended development. Therefore, in 1879, he went to Berlin and studied there for three years, taking the piano with Scharwenka, Moszkowski and Oscar Raif, and composition and theory with Philip Scharwenka, Bargiel and Fred Kiel.

Mr. Smith returned to Cleveland in 1882, and soon after published a set of pieces dedicated to Edward Grieg (*Homage to Grieg*, Op. 18). These compositions brought forth an enthusiastic letter from Grieg, which, upon being made public, at once turned attention towards Mr. Smith's work, and it was not long before the leading professional pianists played his compositions extensively in public, and in the years that followed his published works became popular to such an extent that the requests from publishers for new works absorbed all his best efforts. He has published in all more than two hundred piano pieces and songs.

Mr. Smith has always been prominent in the interests of the Ohio State and National Music Teachers' Associations, and has held important offices in both. He was president of the former organization in 1888–89. He has played several times in piano recitals before the State Music Teachers' Association, but seldom appears as a pianist in public, except at recitals in Cleveland.

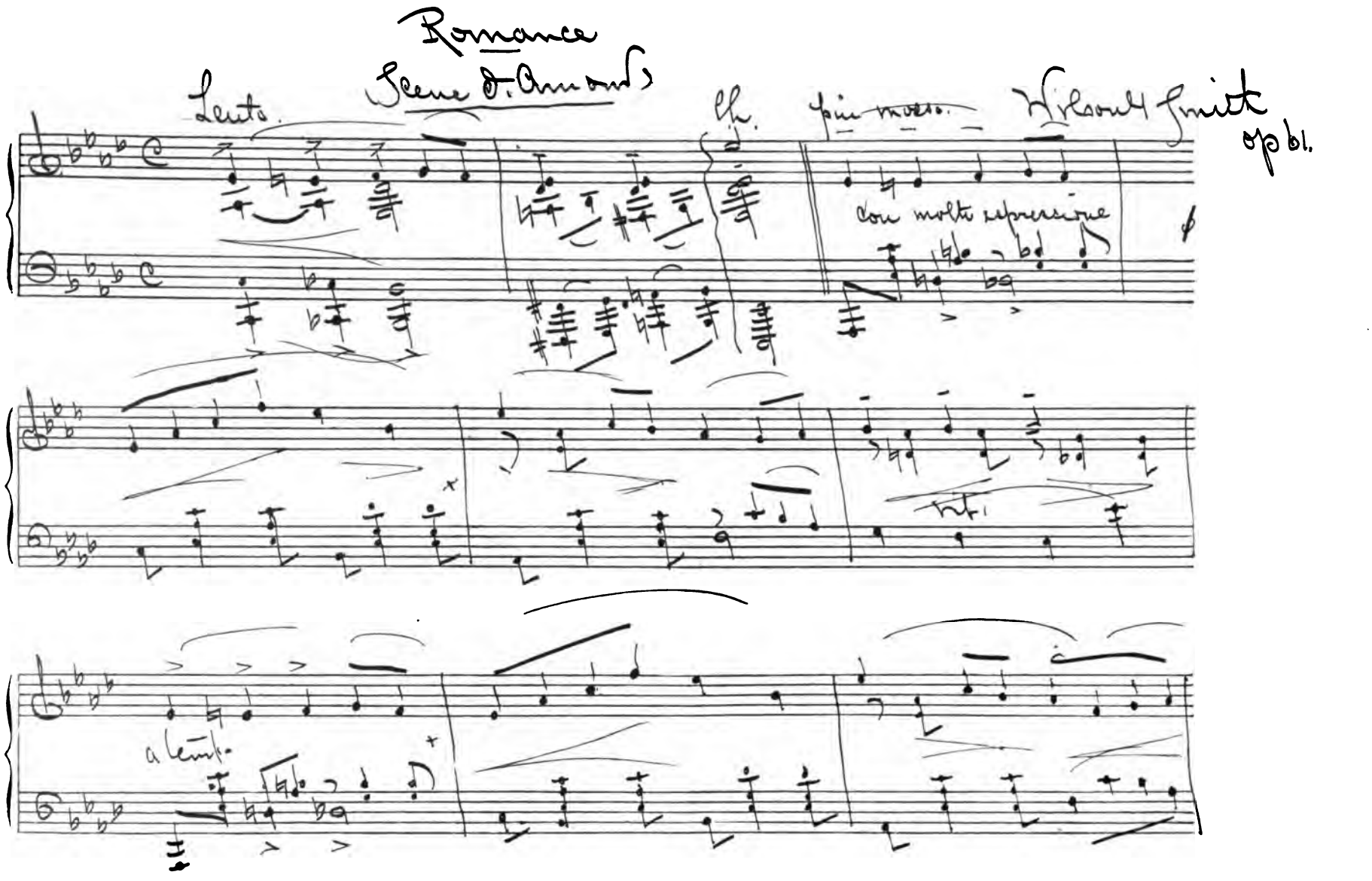
The following list contains his most popular and successful compositions: —

For the piano: *Homage to Grieg*, Op. 18; *First Gavotte*, Op. 25; *Second Gavotte, Scherzo Tarantelle*, Op. 34; *Arabesque*, Op. 39; *Caprice, Norwegian*, Op. 40; *Berceuse*, Op. 47; *Valse Arabesque*, Op. 44; *Valse Caprice* (after Strauss), Op. 51; *Two Valses Caprices*, Op. 53; *Angelus* (after Millet's painting), Op. 56; *Mosaics*, Op. 36.

His *Scale Studies*, Op. 57 and 60, and the *Romantic Studies*, Op. 57, have had exceptional success.

The following songs, *Entreaty; If I but Knew; Kiss Me, Sweetheart; Thou art like unto a Flower; Go Hold White Roses;* and *An Album of Six Love Songs*, Op. 58, have had extraordinary success here, and some have been republished abroad. He has also published some concert transcriptions for two pianos; among which are: *Minuet, Grieg* (from Sonate), Op. 7; *Valse Tyrolienne, Raff; Les Sylphes Valse, Bachmann.*

Mr. Smith also enjoys a national reputation as a critic and writer upon musical subjects.



Romance

Scene d'Amours

Lento.

Ch.

più mosso.

Wilson's Smith op 61.

con molta espressione

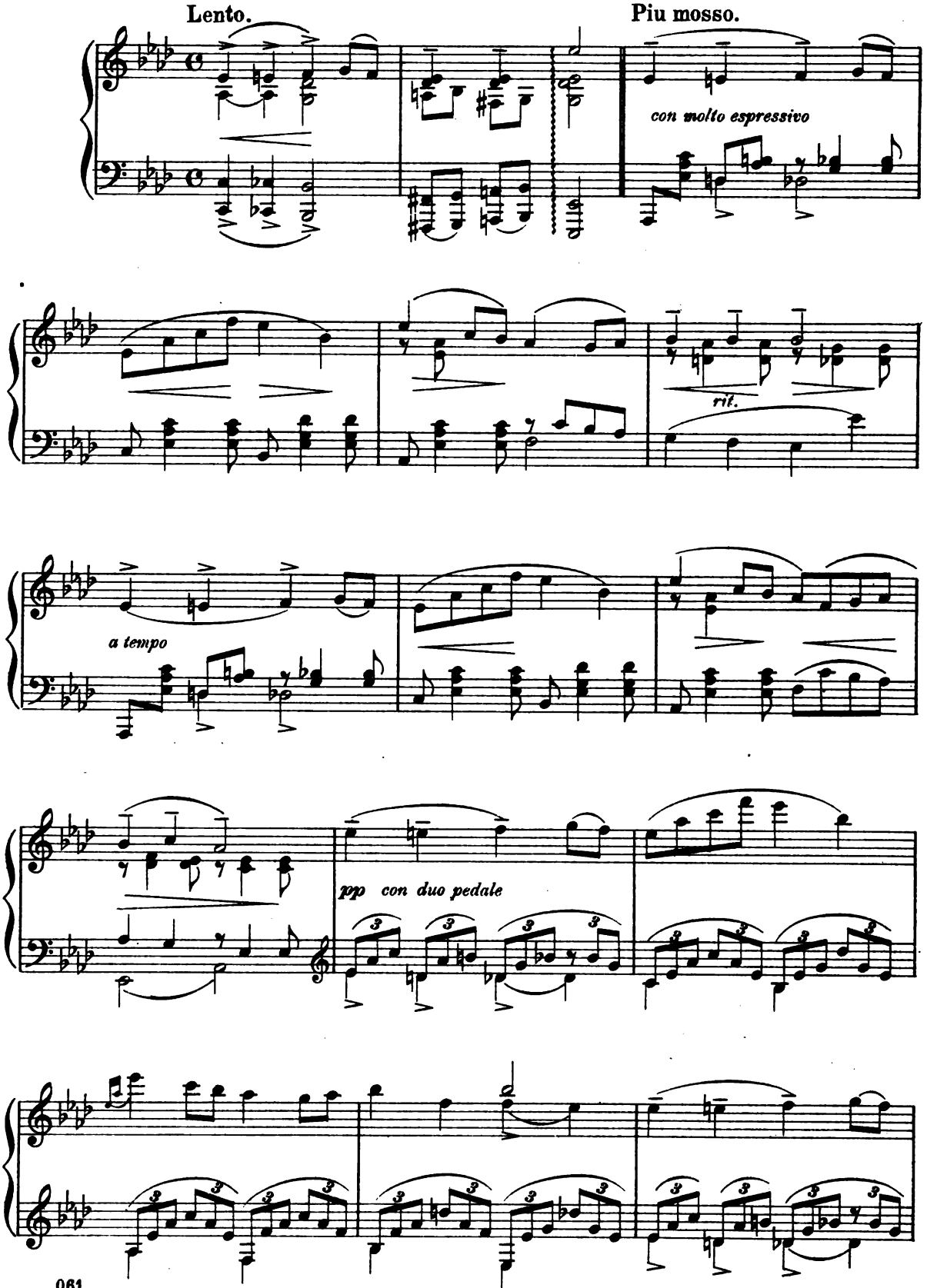
a tempo

To Mr. E. R. Kroeger.

Romance.

SCENE D'AMOUR.

WILSON G. SMITH,
Op. 61. No 2.



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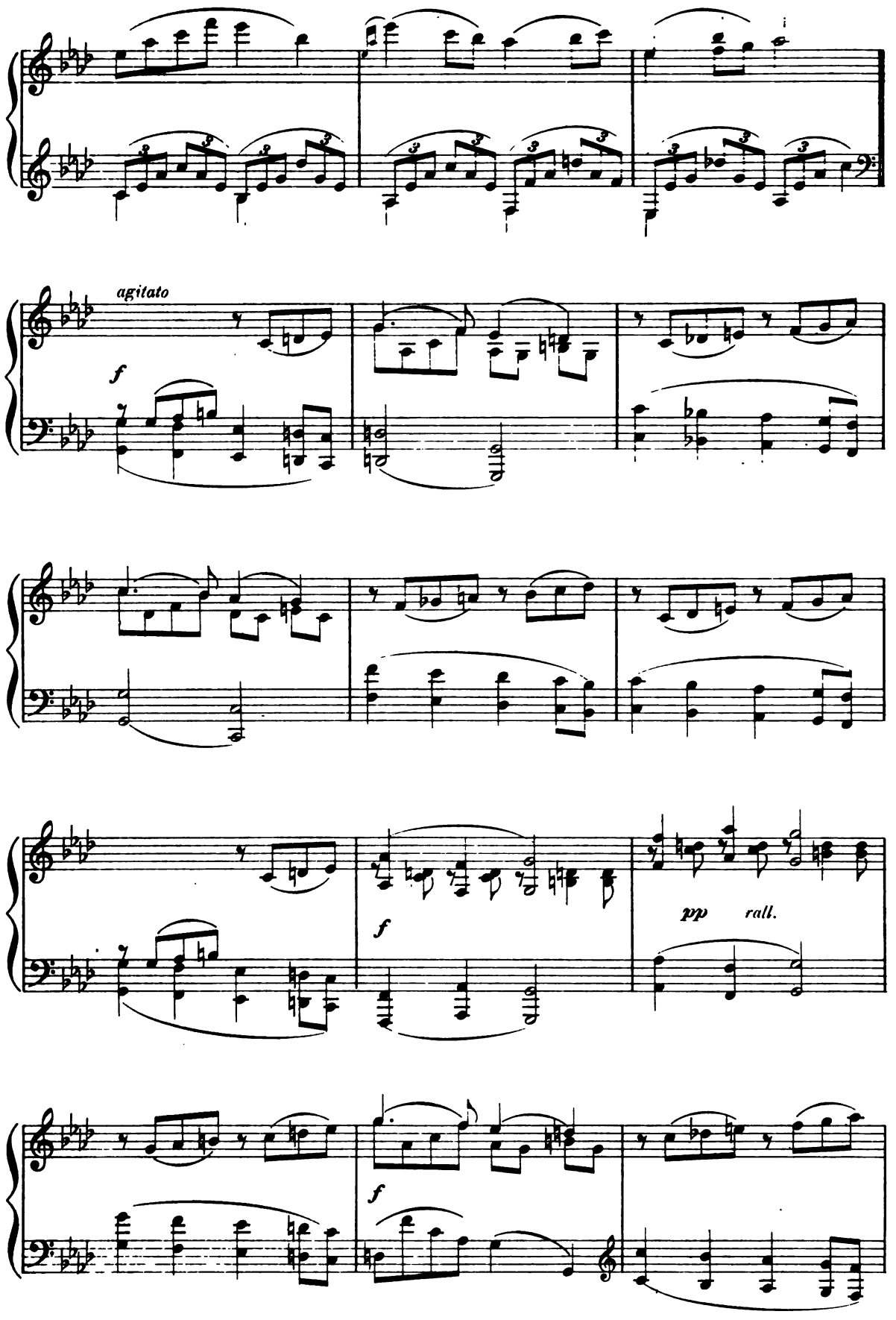
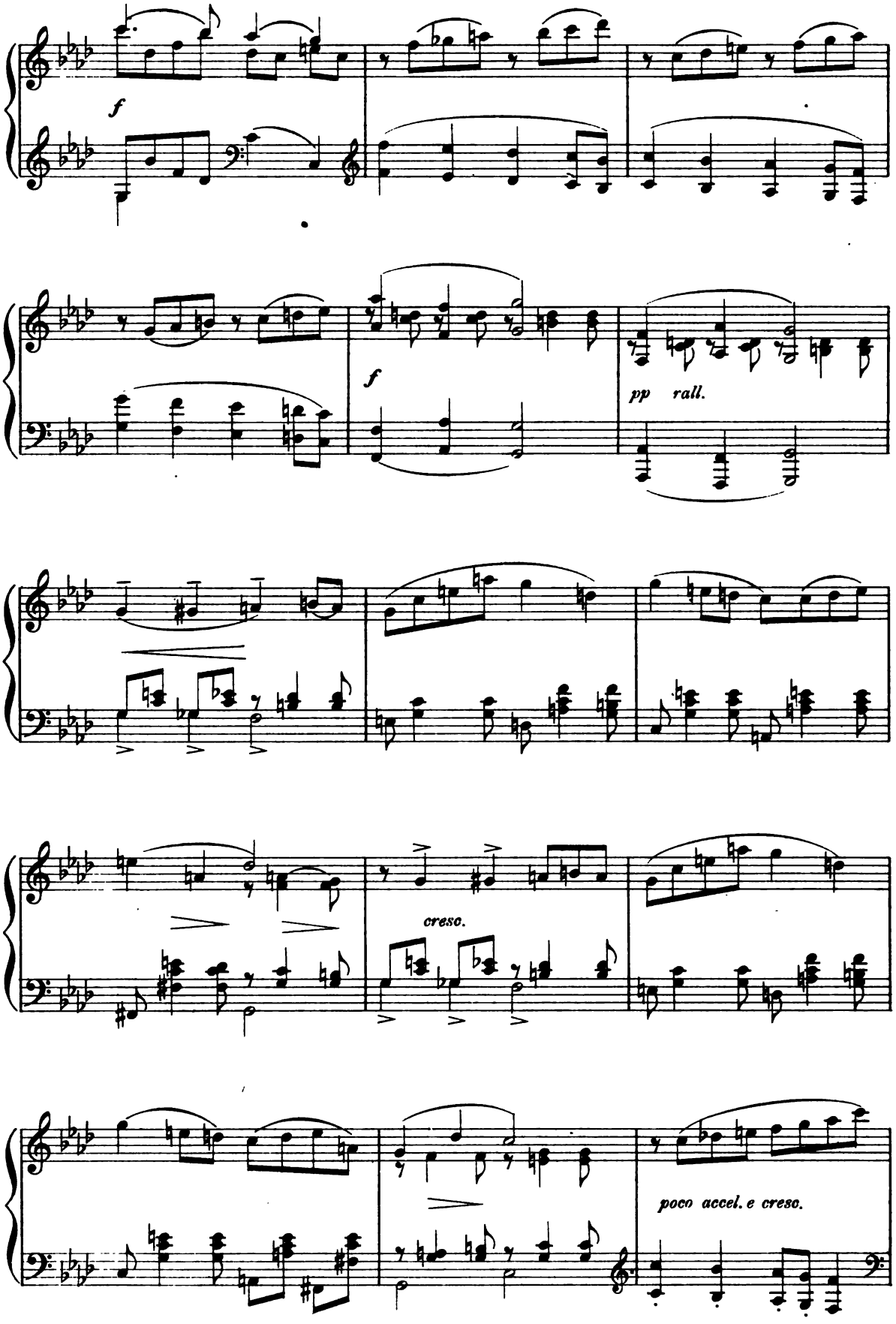
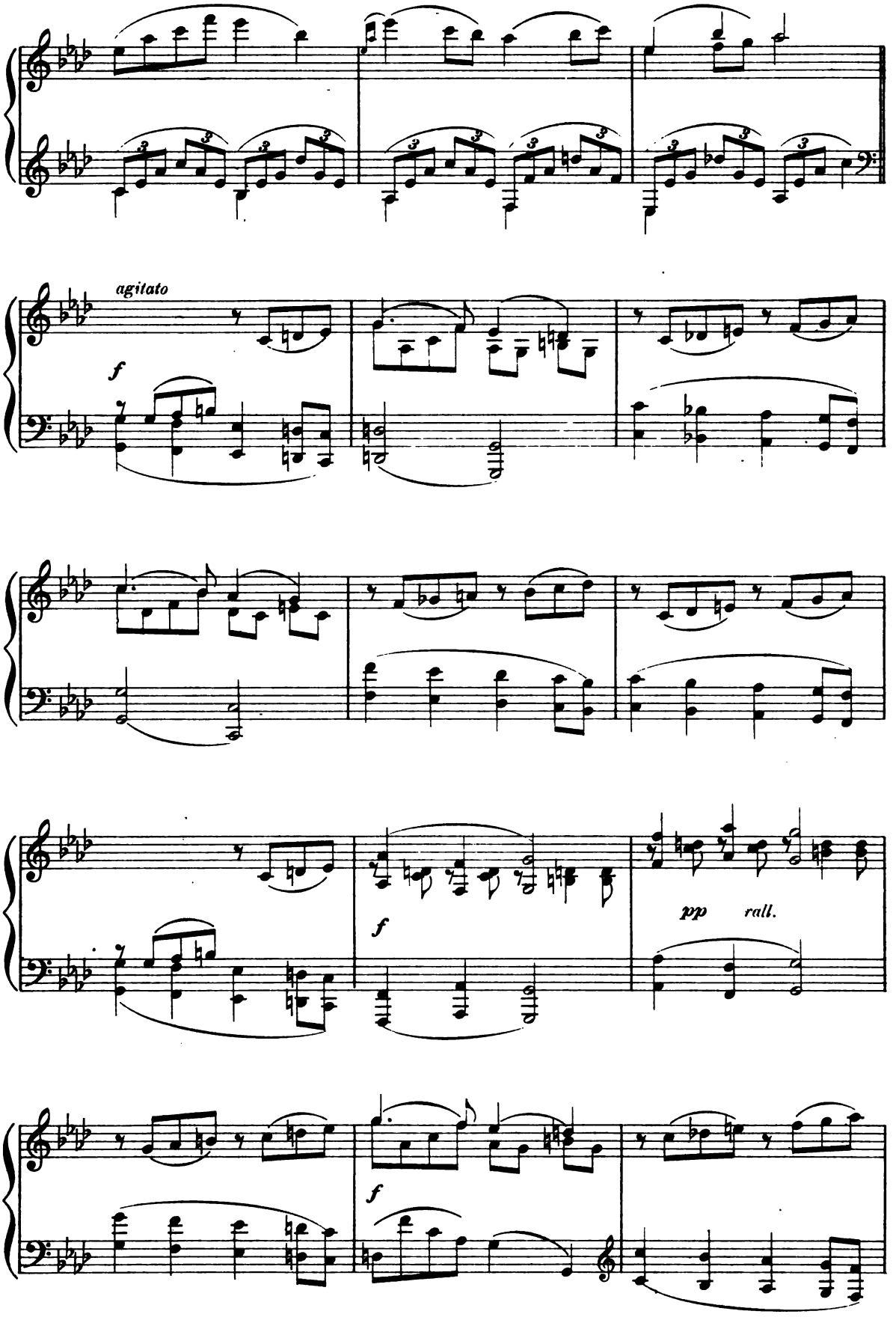
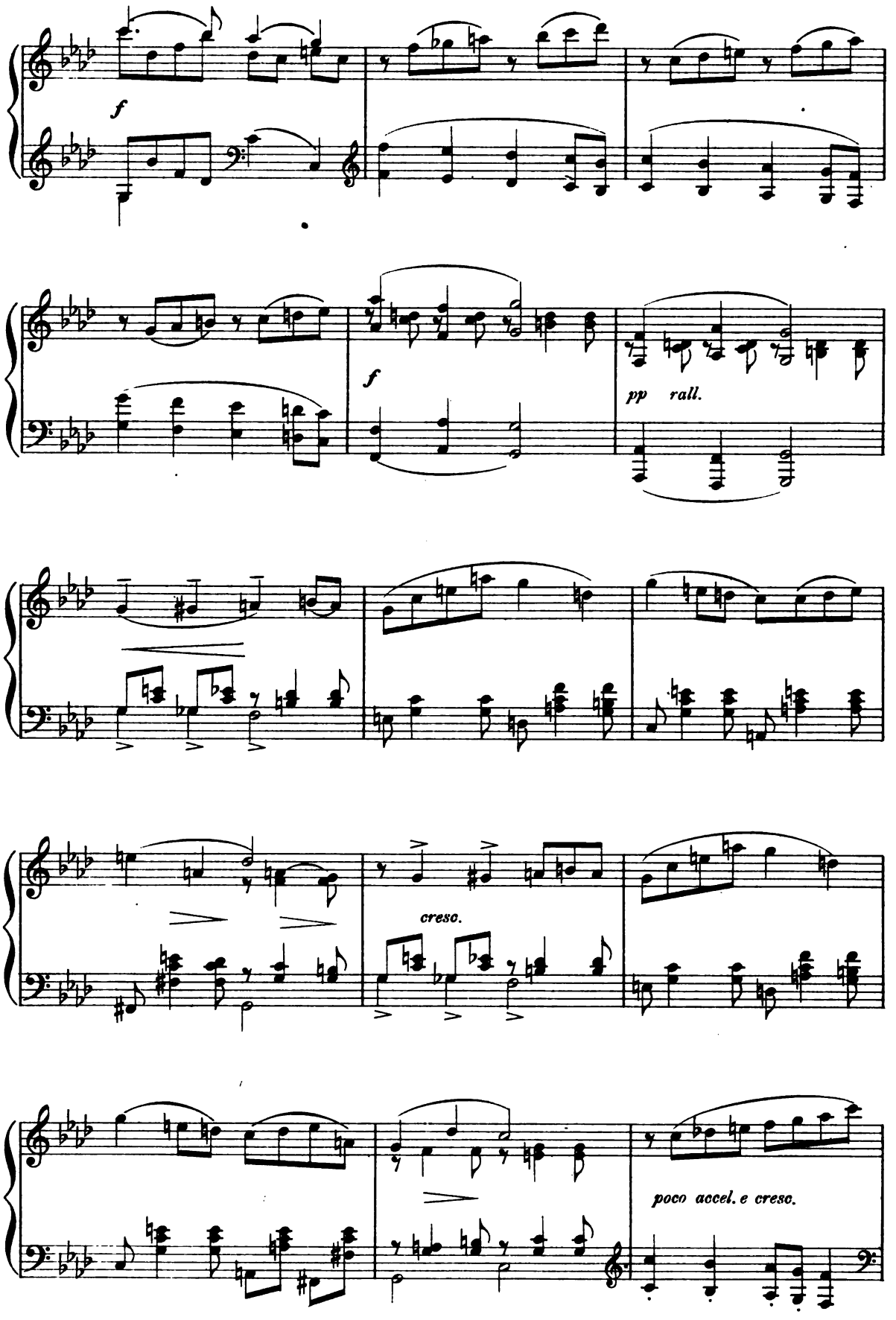
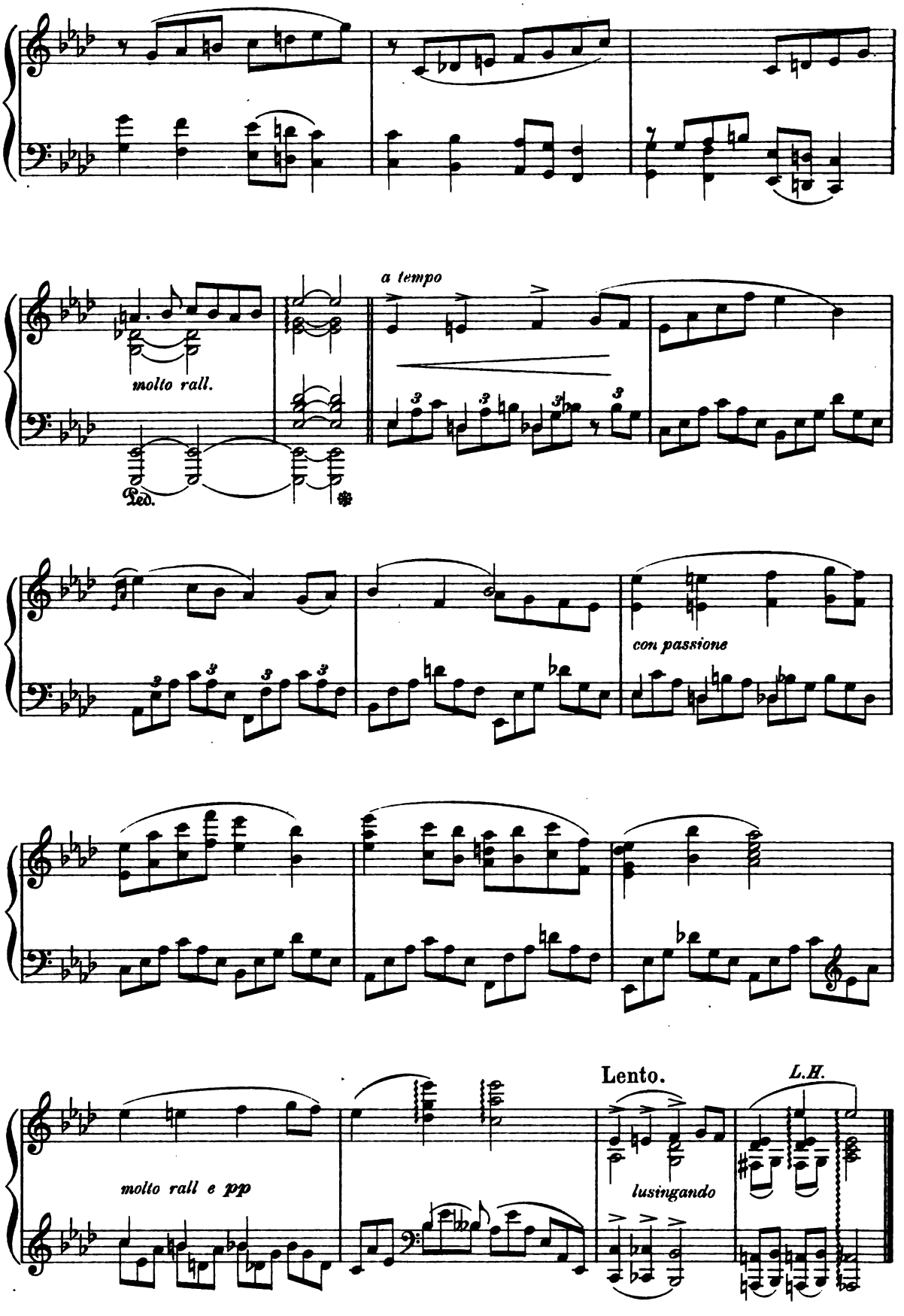

agitato
f
f
pp
rall.
f
f


f
f
pp rall.
cresc.
poco accel. e cresc.


agitato
f
f
pp
rall.
f

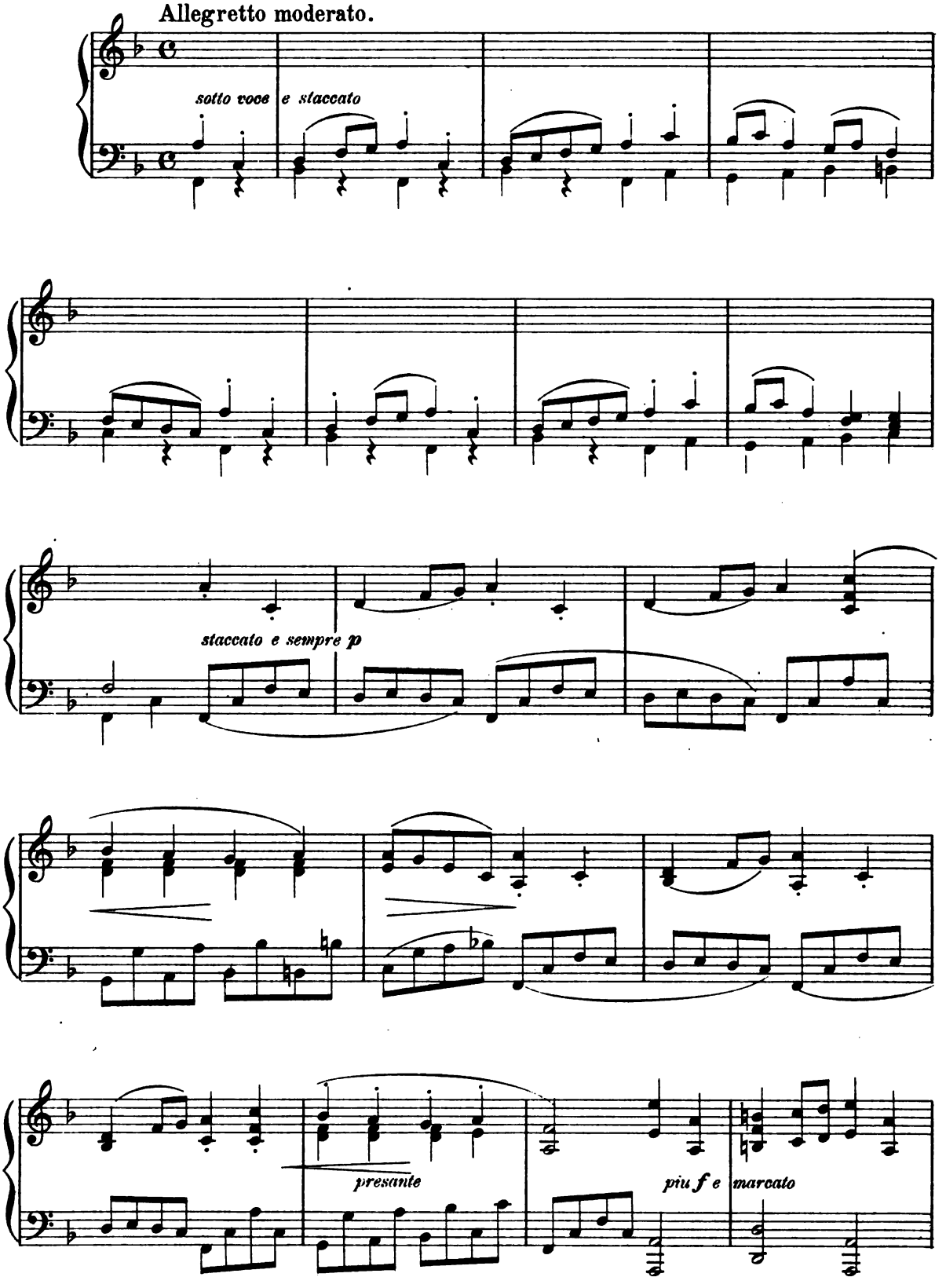

f
f
pp rall.
cresc.
poco accel. e cresc.


a tempo
molto rall.
Ped.
con passione
molto rall e pp
Lento.
L.H.
lusingando

To Mr. Arthur Foote.

Alla Gavotte.

WILSON G. SMITH,
Op. 61. No 1.



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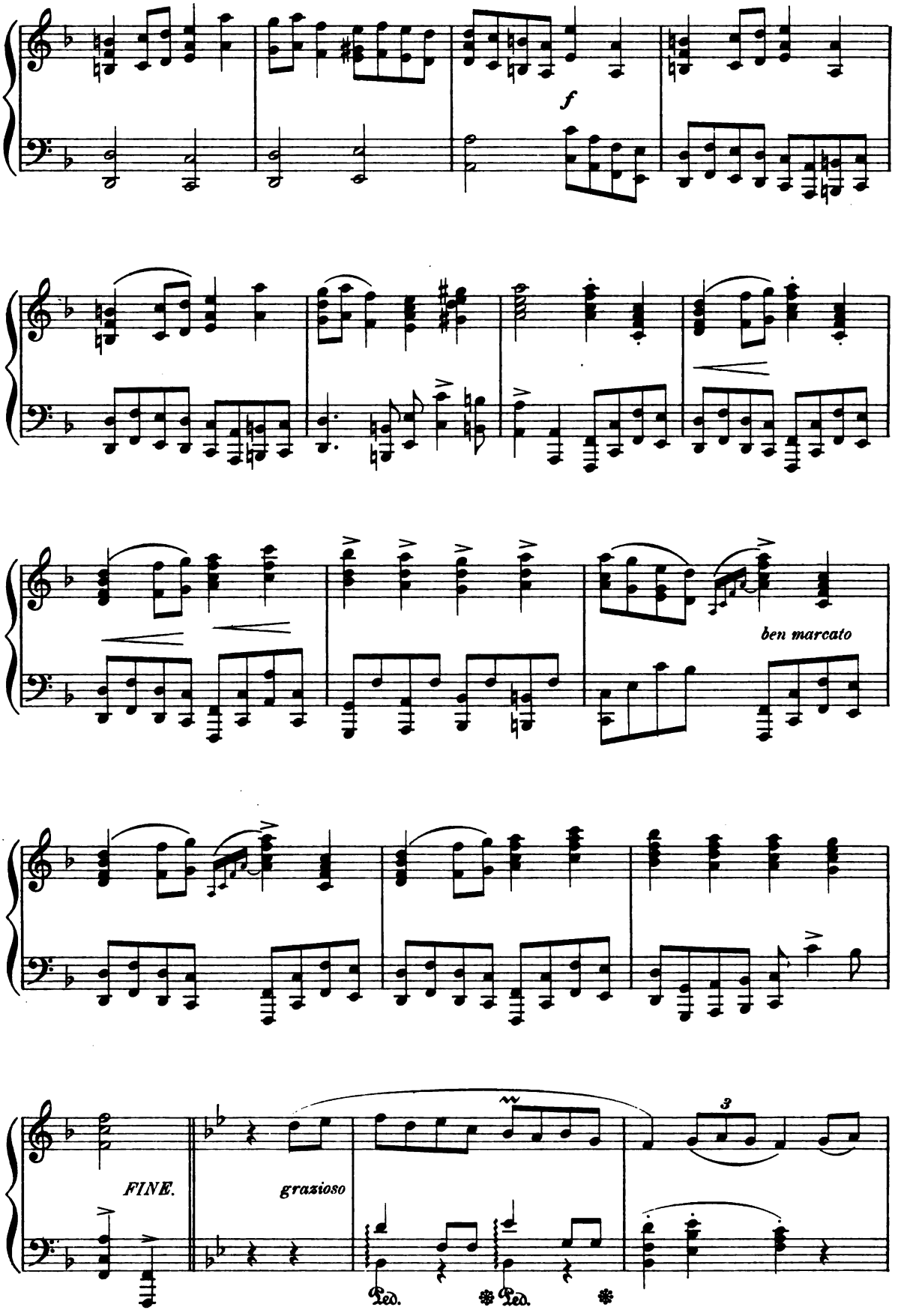
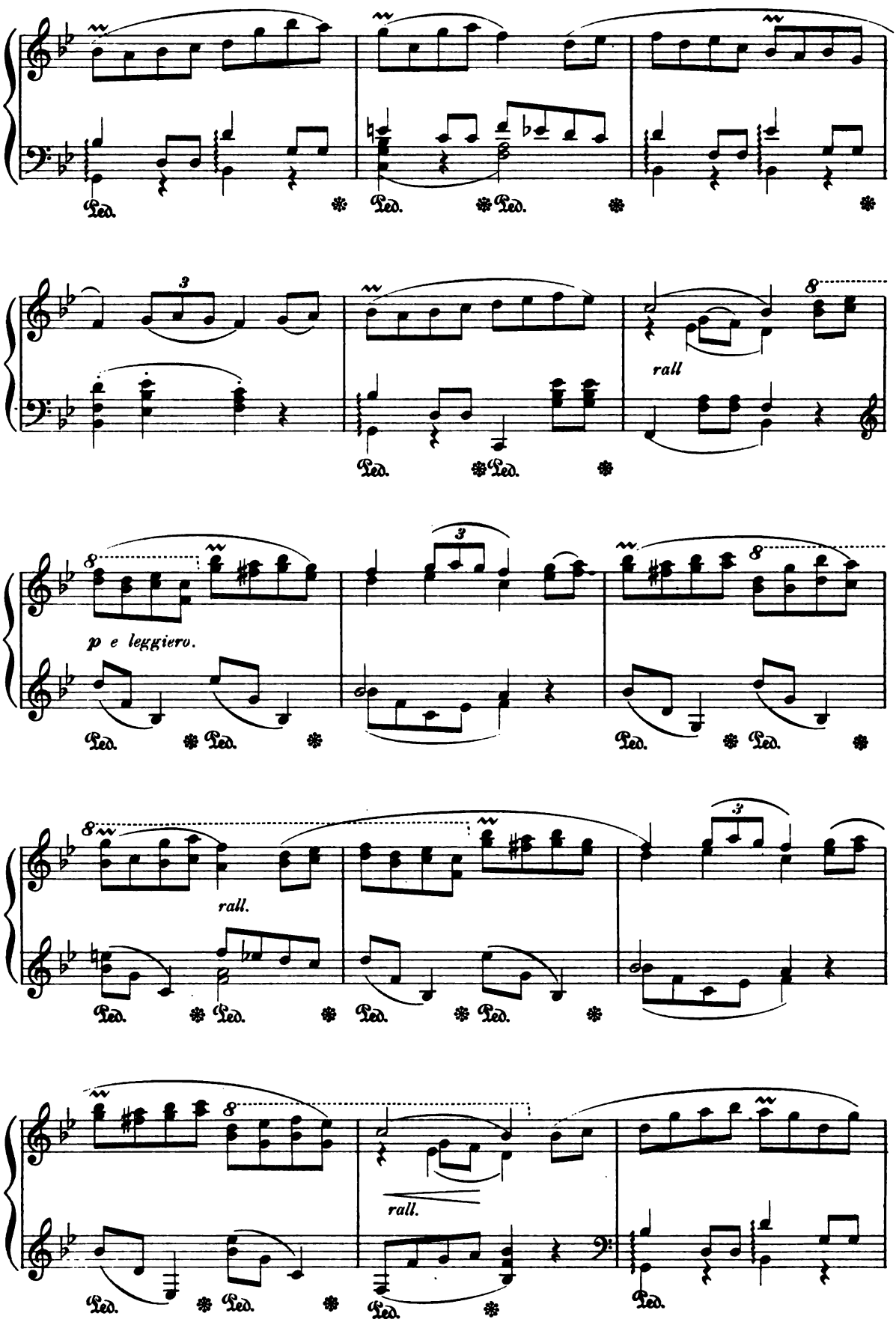
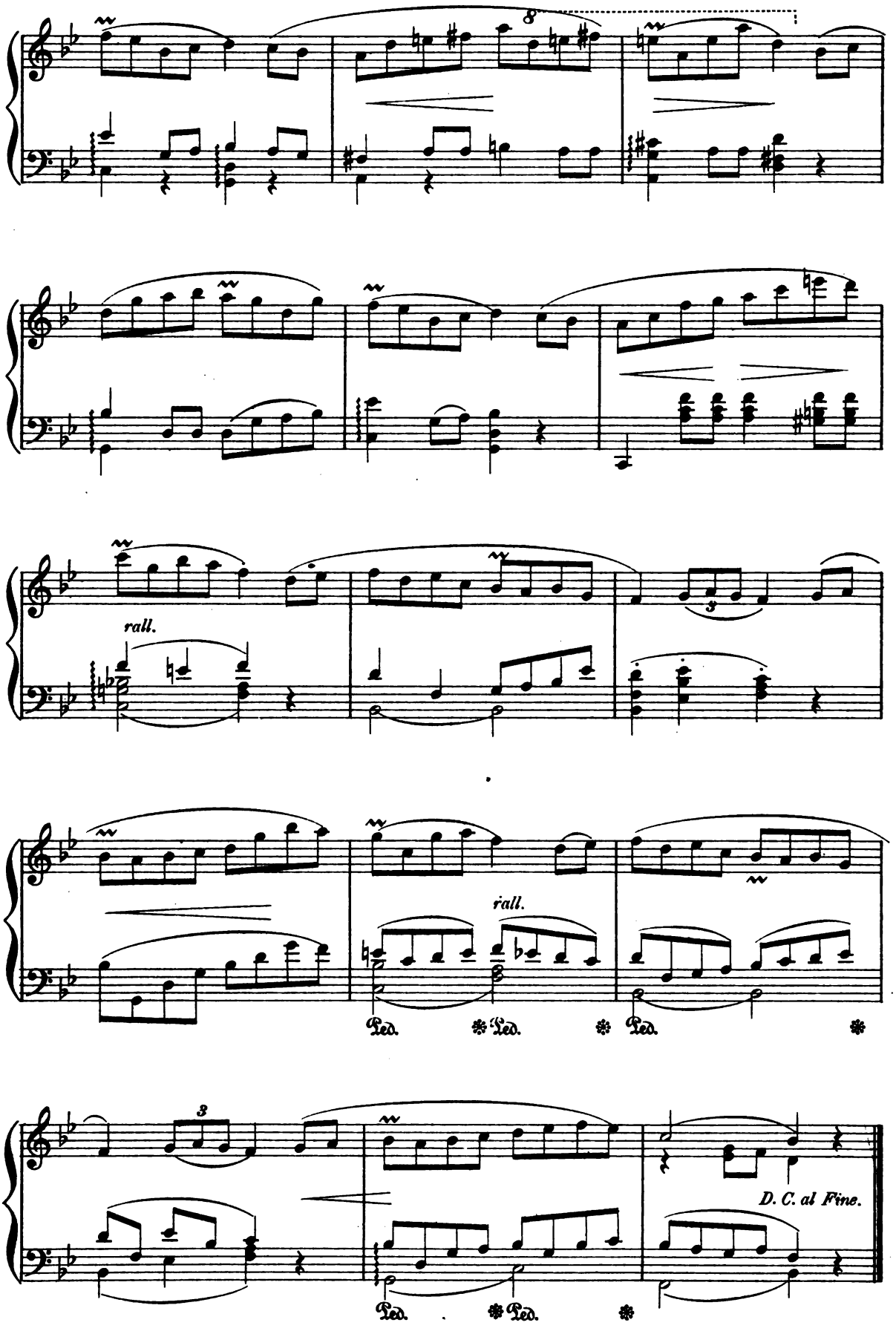

f
ben marcato
FINE.
grazioso
3
Ped.
Ped.


Ped.
rall
p e leggiero.
rall.
rall.


8
rall.
3
rall.
Ped. * Ped. * Ped. *
3
D. C. al Fine.
Ped. * Ped. *

Mousquetaires.

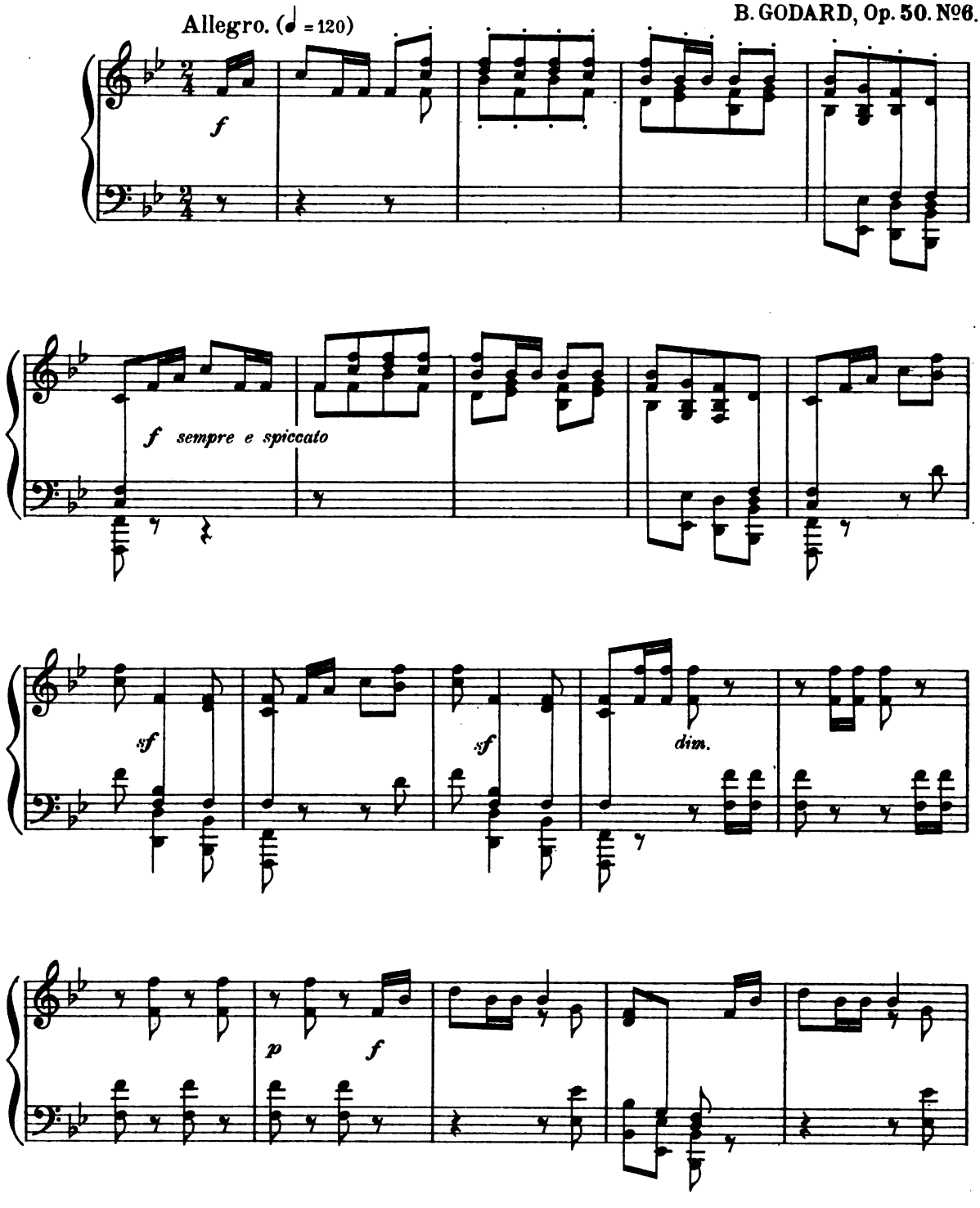
The royal musketeers
File by in uniform;
So suddenly they come,
The town is set by the ears.

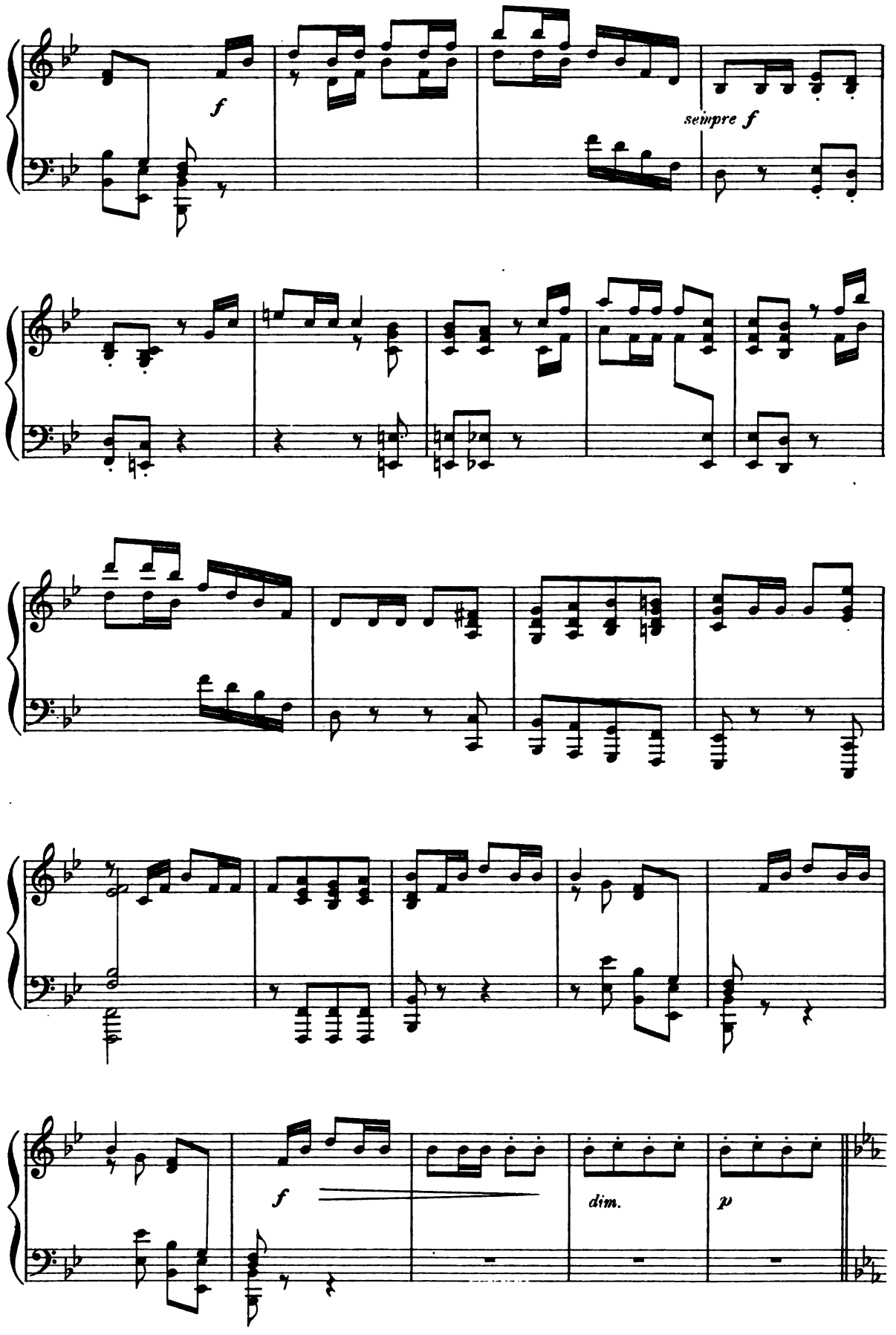
By fours the maidens fast
Come tumbling down the stairs,
To see the Cavaliers
And here the trumpet's blast.

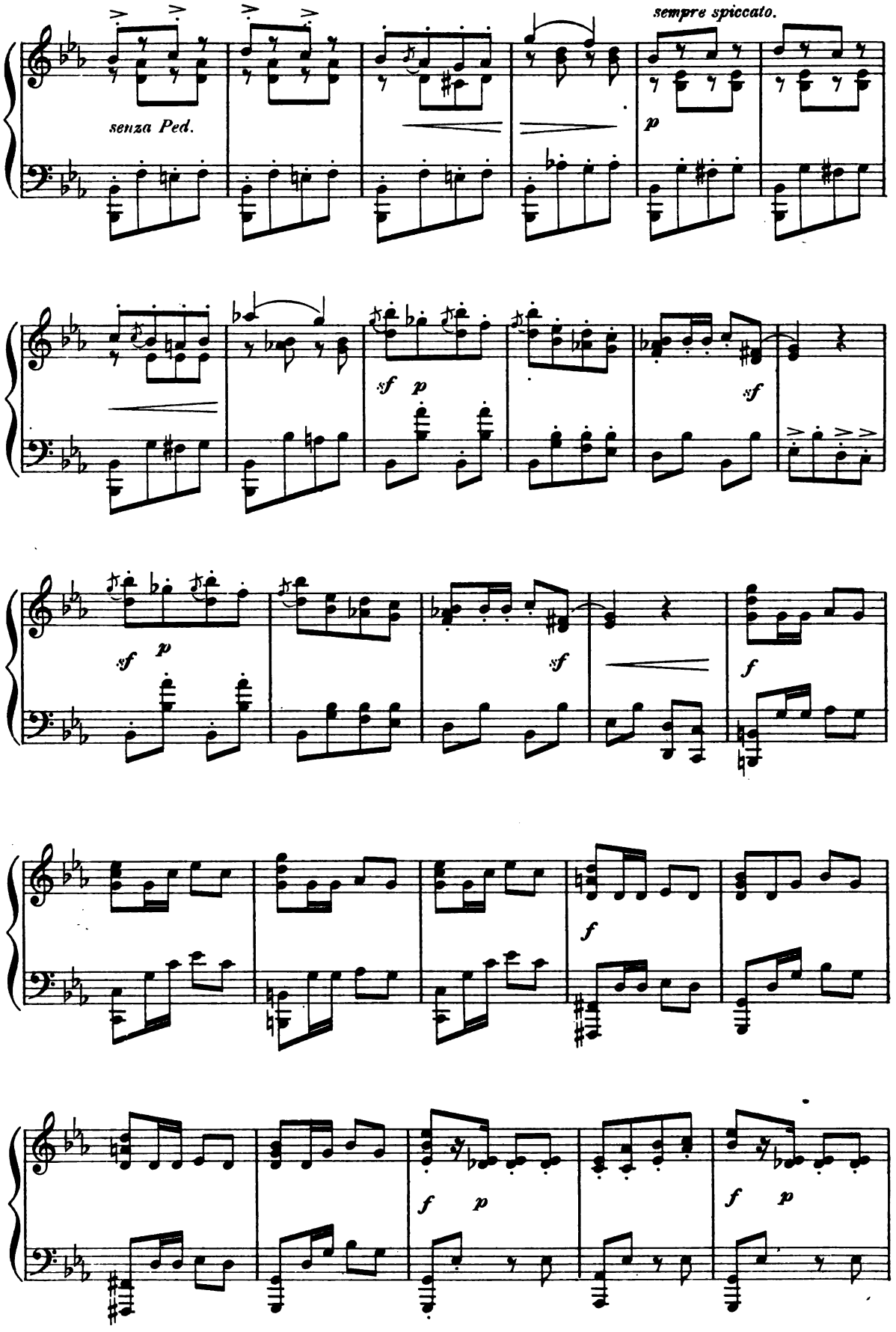
Behold the fair Suzon
And dark-eyed Marie-Anne;
Next comes the gentle Jeanne,
Then Marthe and Toinon.

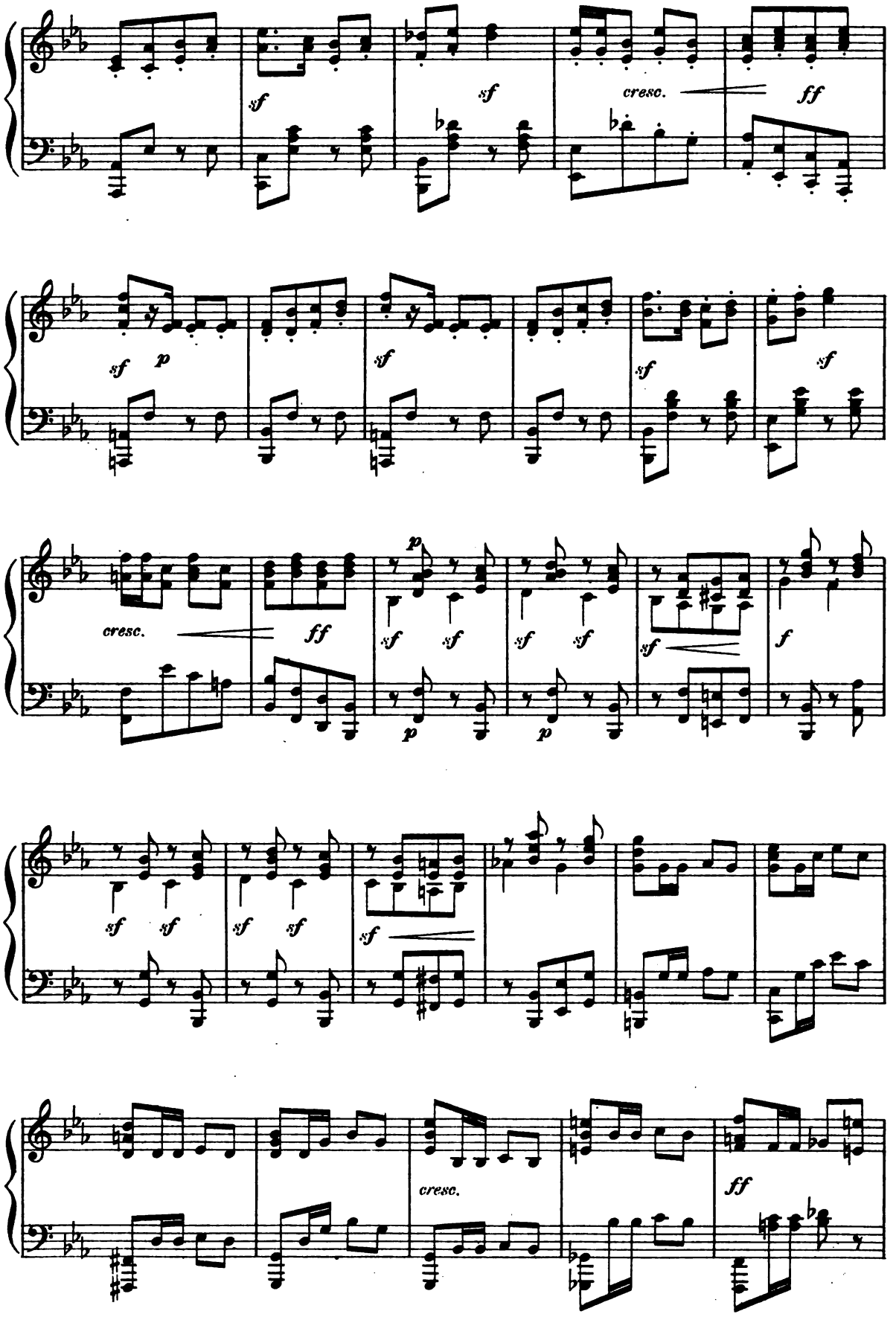
At them each musketeer
Cast sheep's-eyes as he passes—
Beware! my little lasses,
Their naughty glances fear.

B. GODARD, Op. 50. No6.




f
sempre f
f
dim.
p


sempre spiccato.
senza Ped.
p
sf
p
sf
sf
p
sf
f
f
f
p
f
p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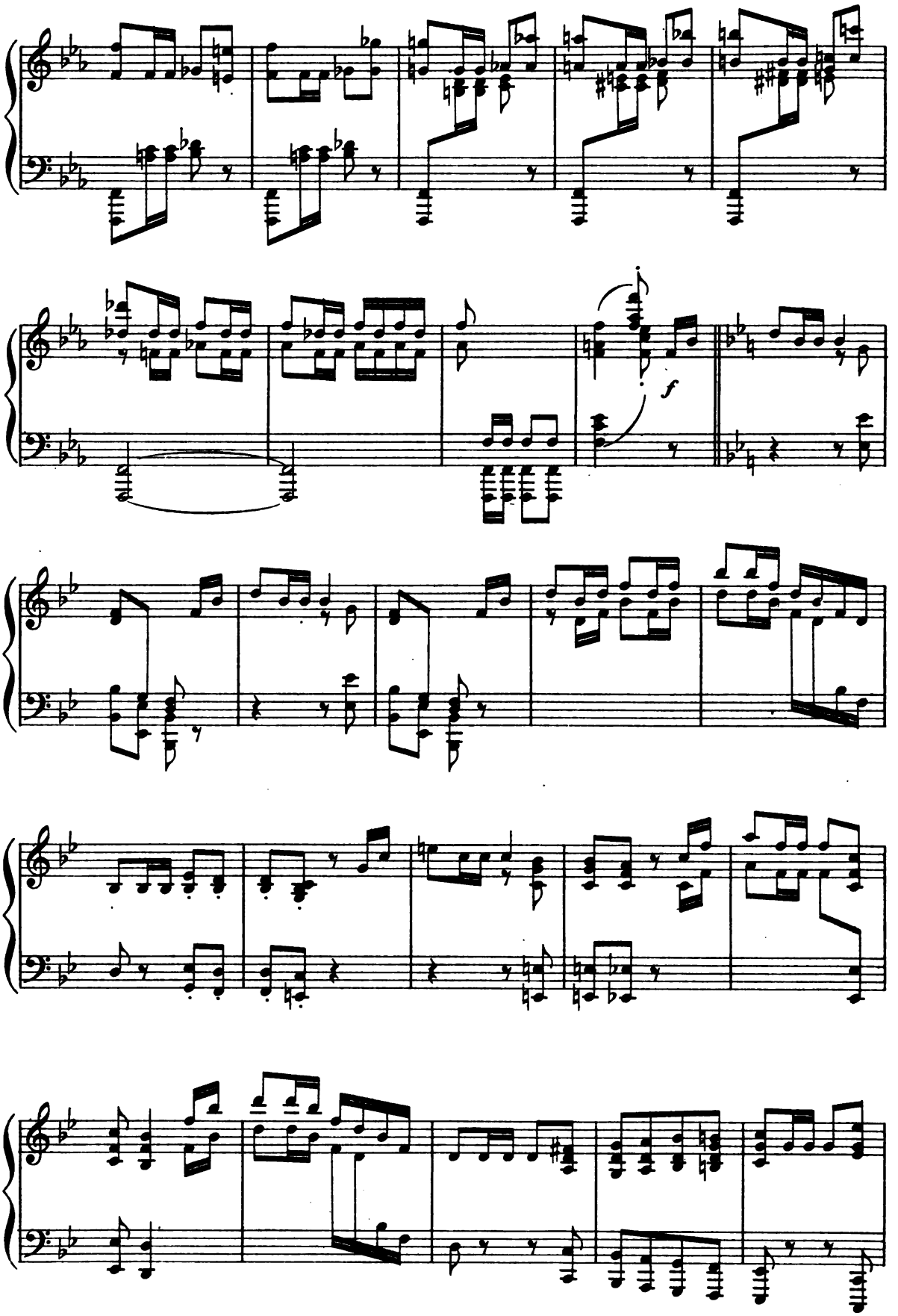
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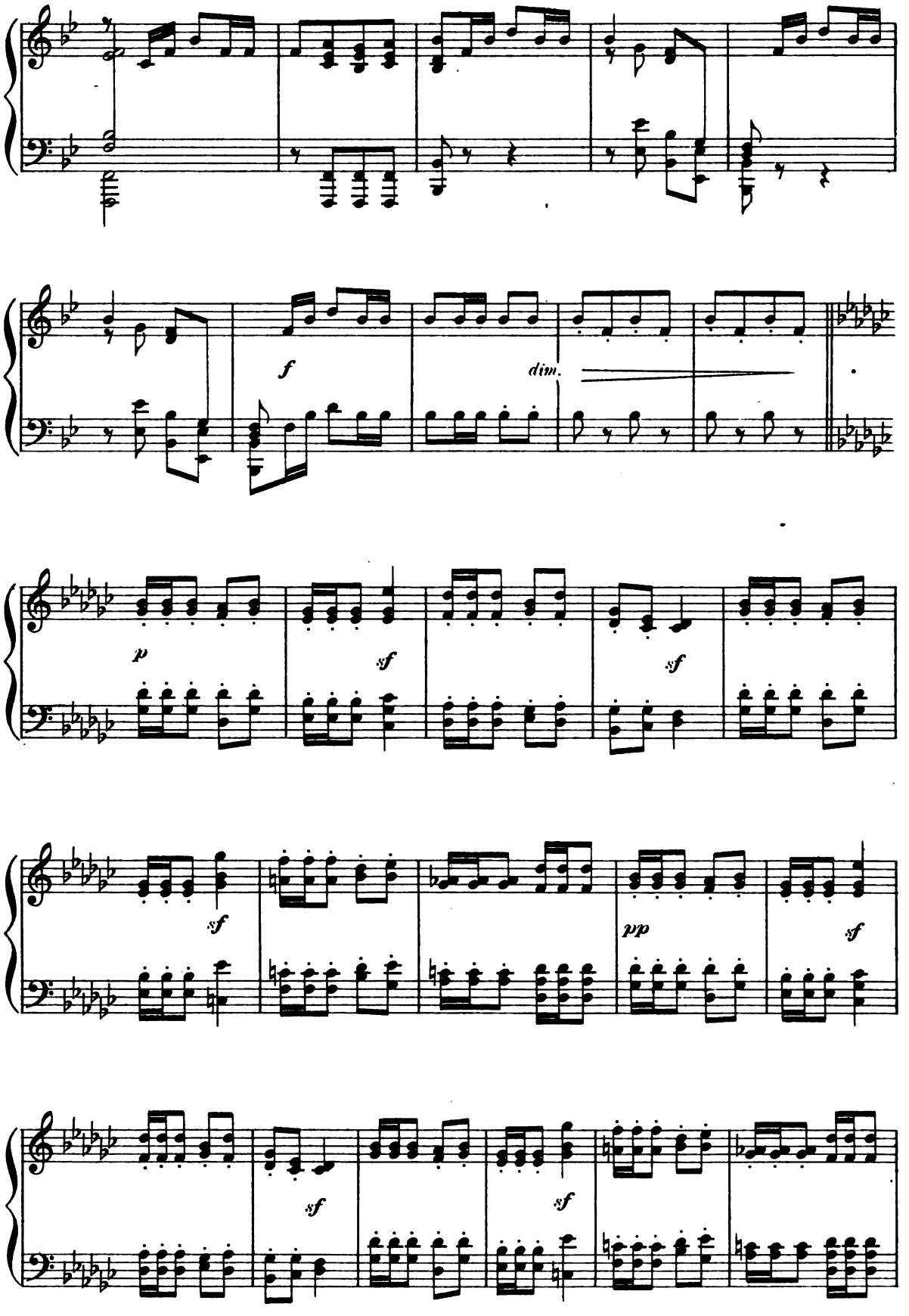
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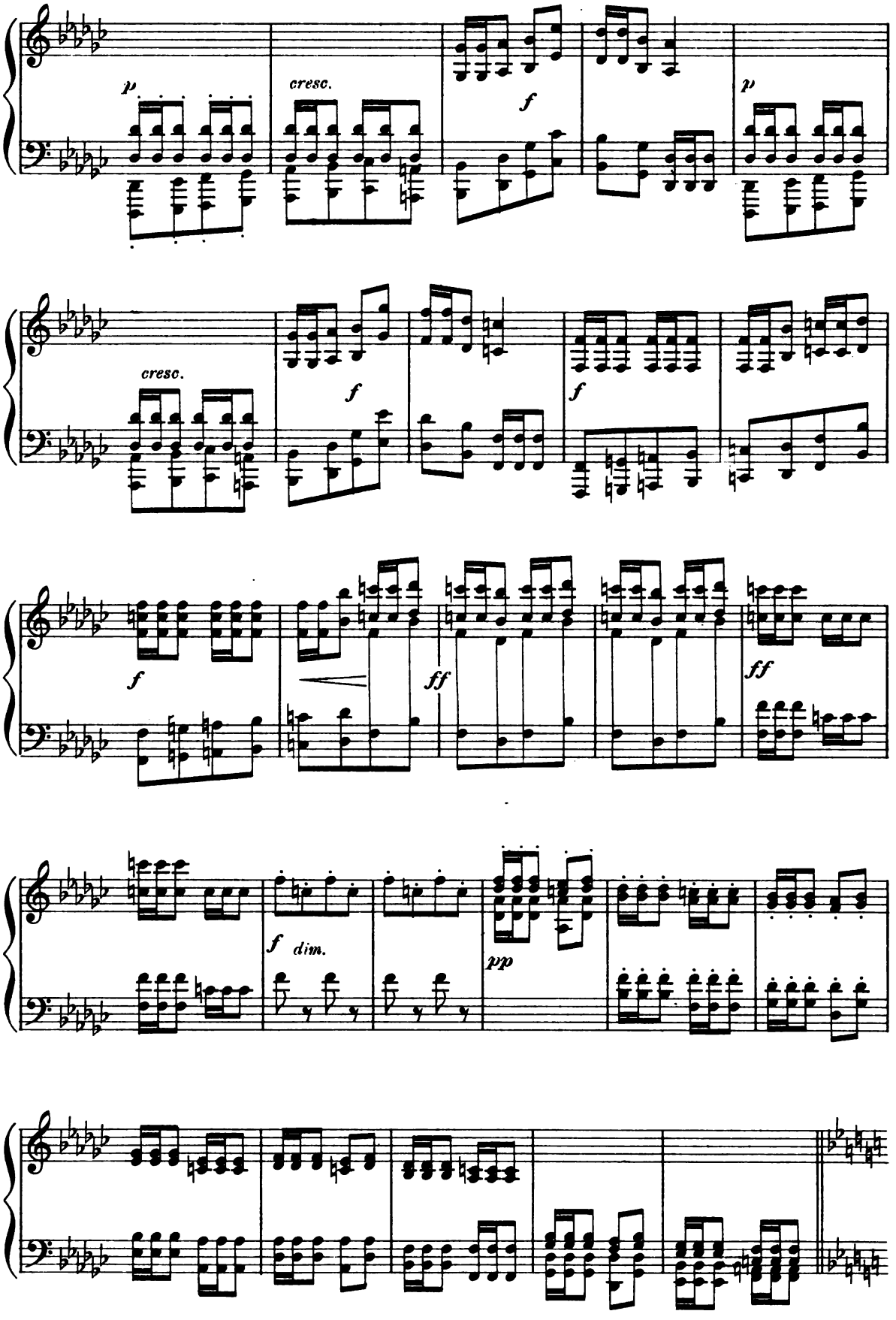
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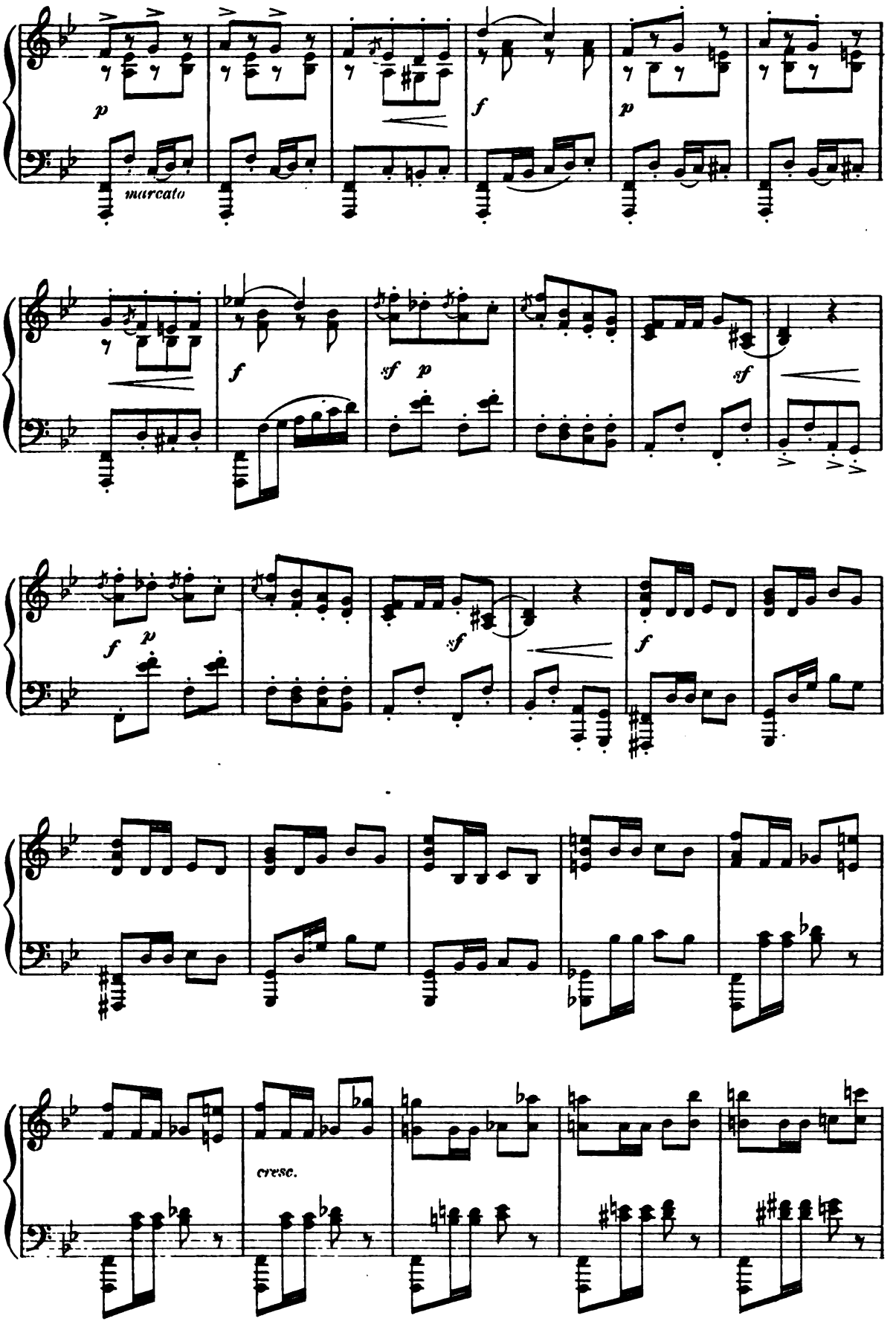
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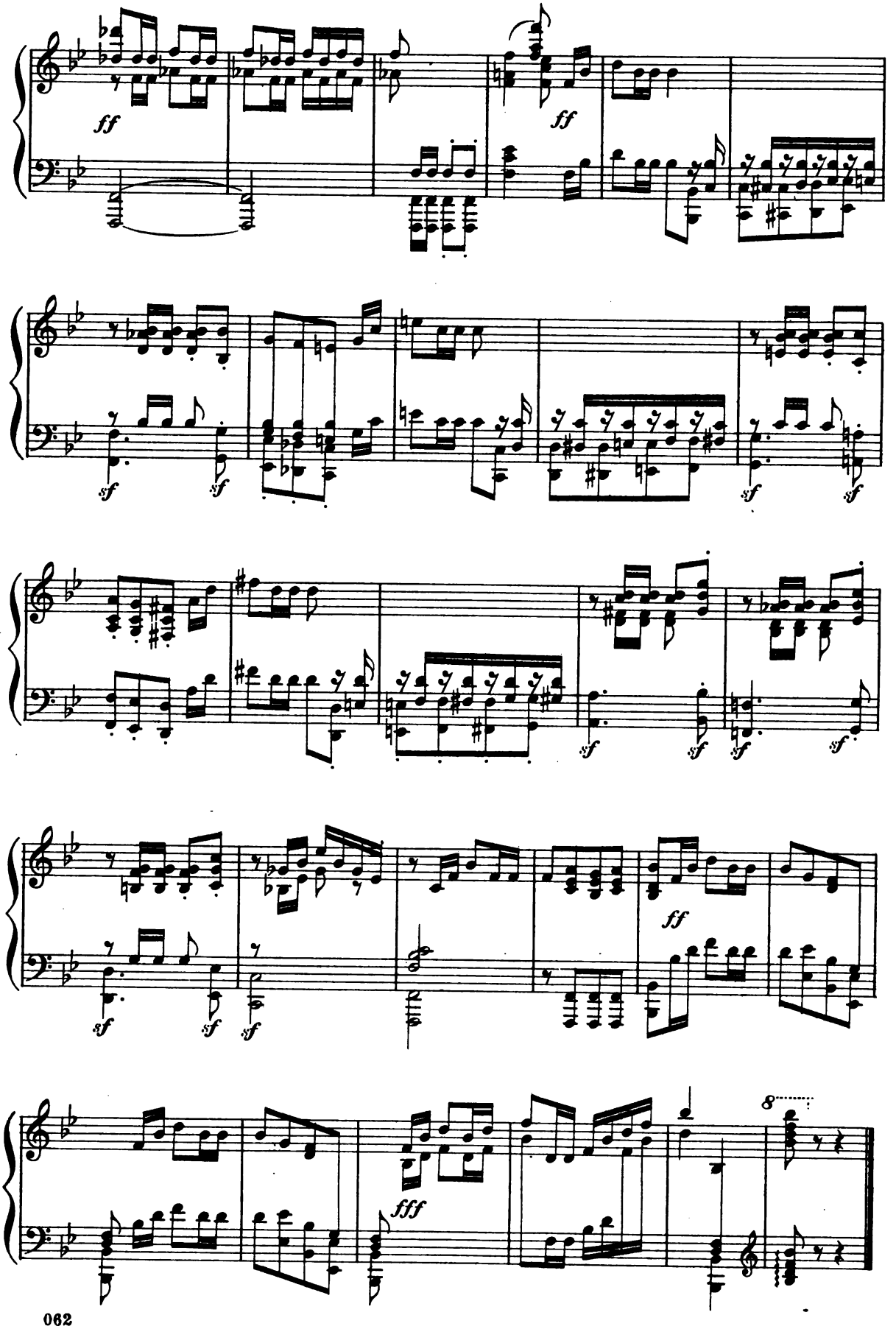
cresc.


ff
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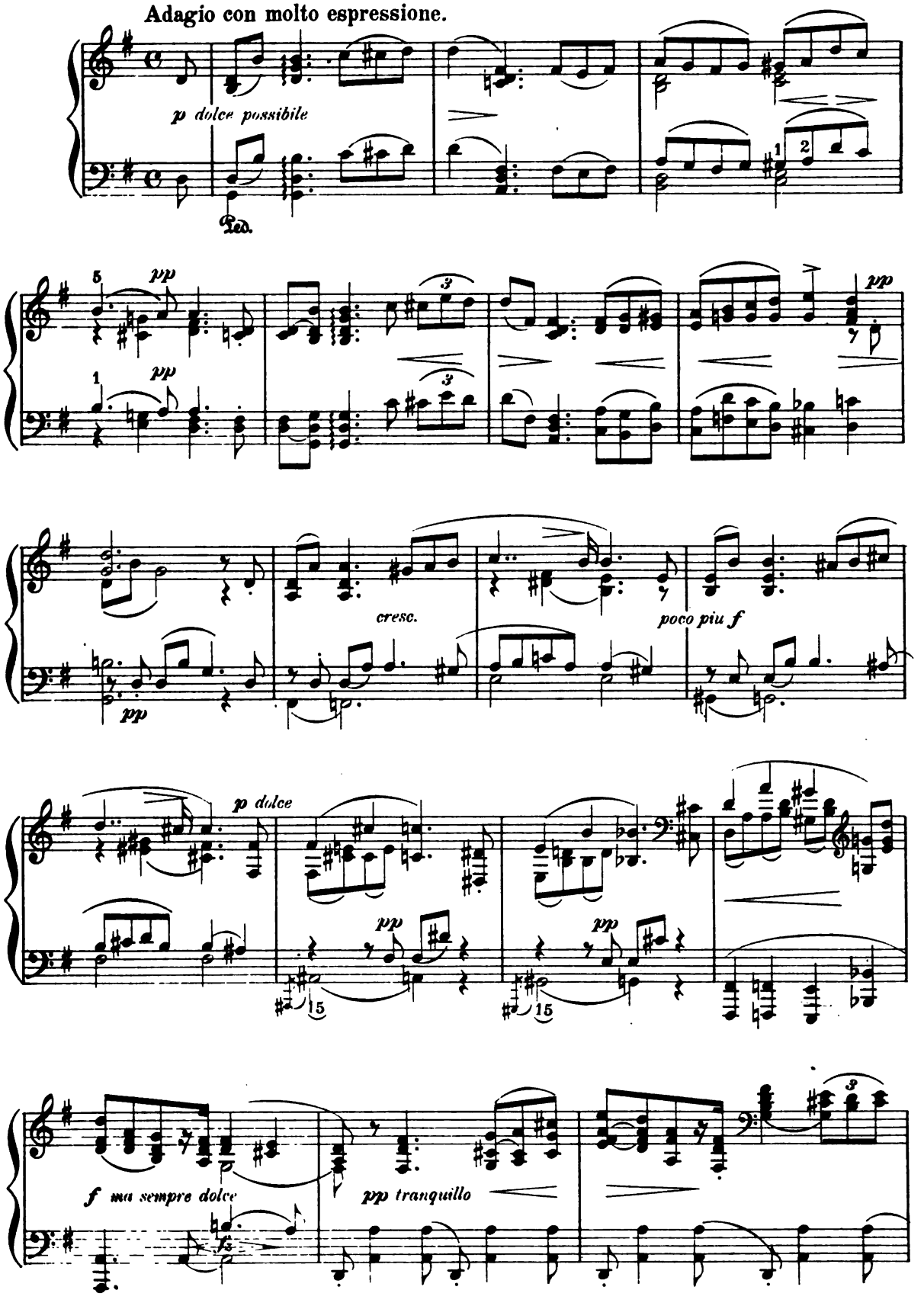
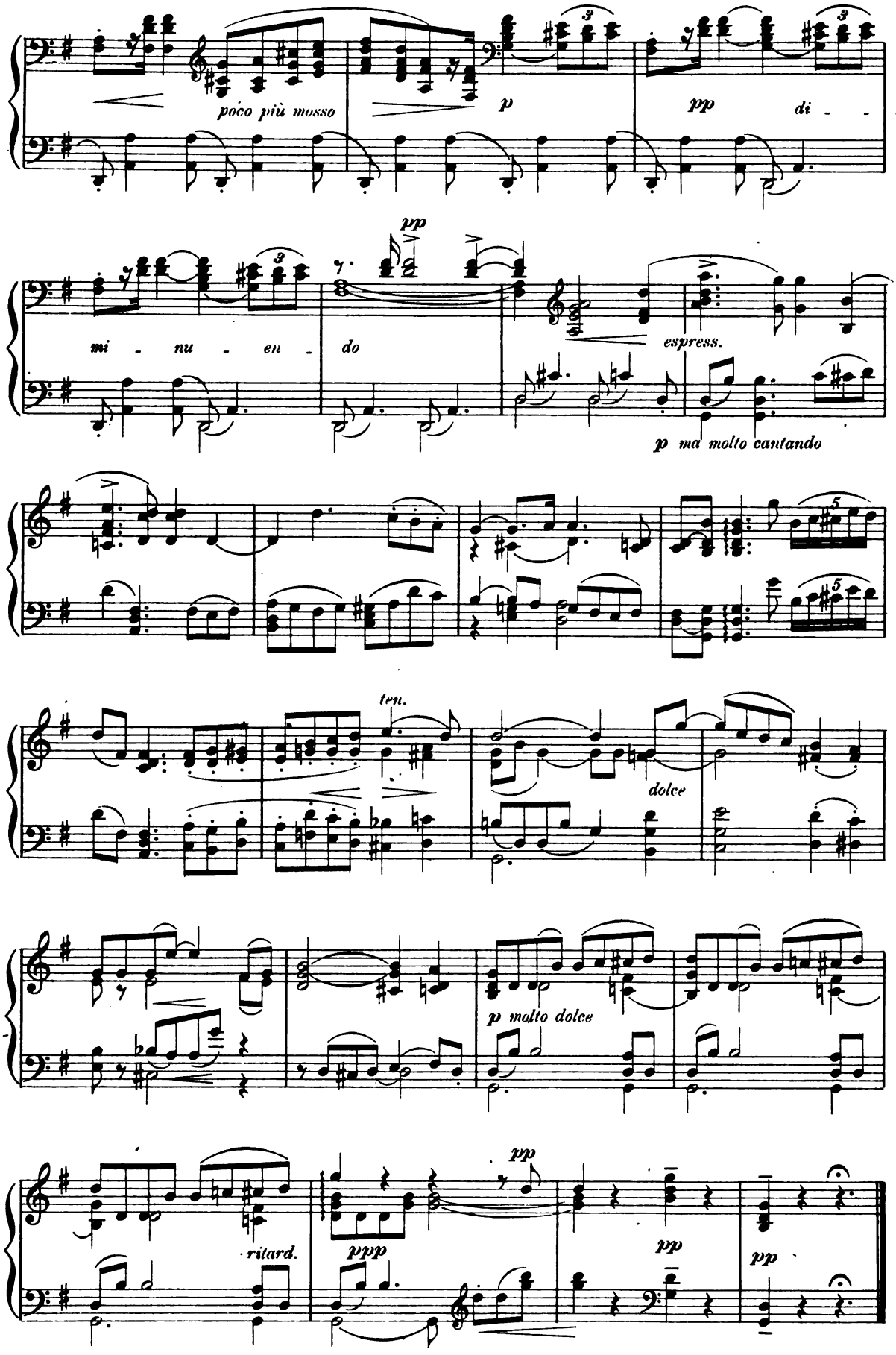
fff
8

Evening Song.

ISIDOR SEISS, Op. 9. No 1.




poco più mosso
p
pp
di - -
pp
mi - nu - en - do
espress.
p ma molto cantando
ten.
dolce
p molto dolce
ritard.
ppp
pp
pp
pp

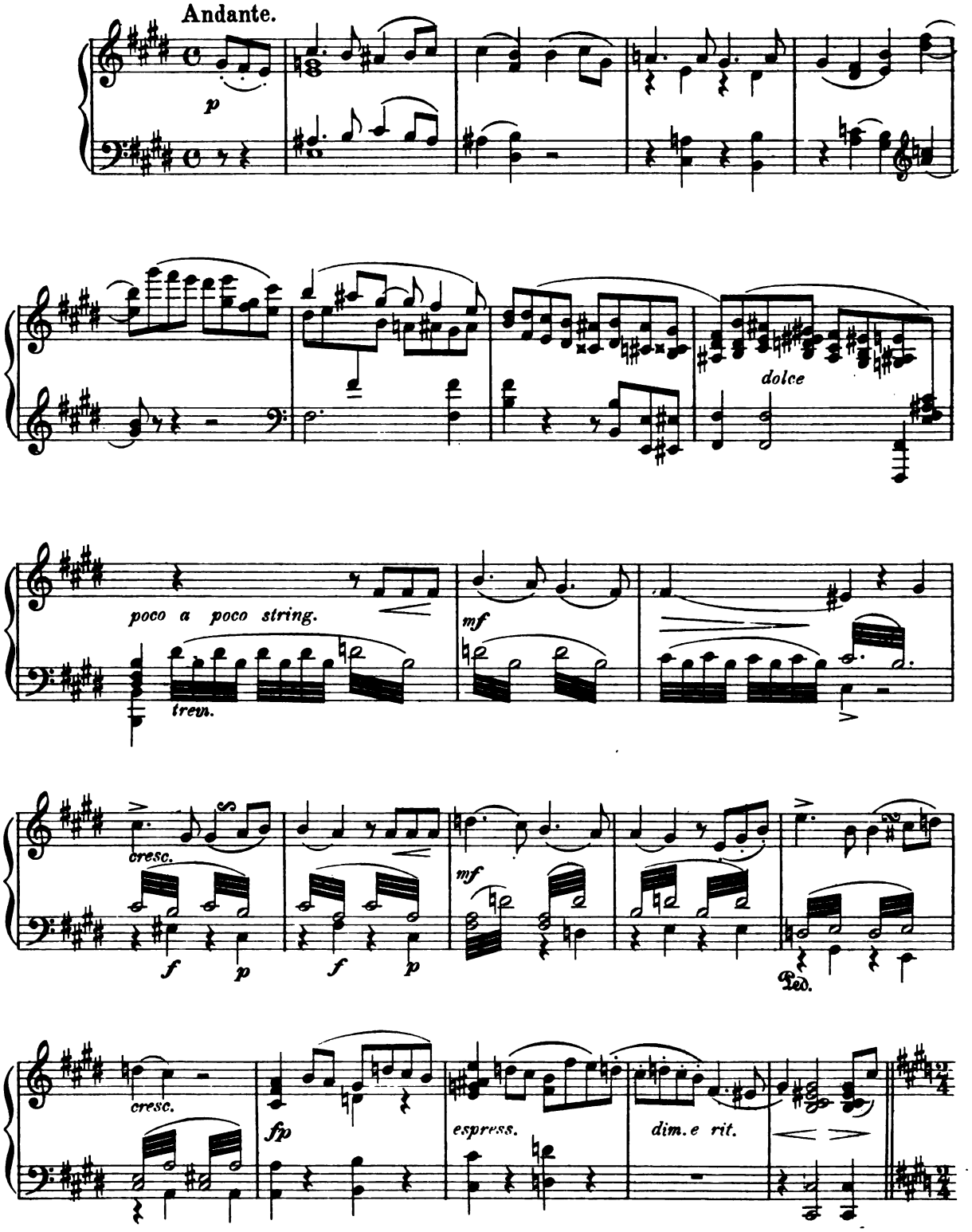
Paradise and the Peri.

CANTATA.

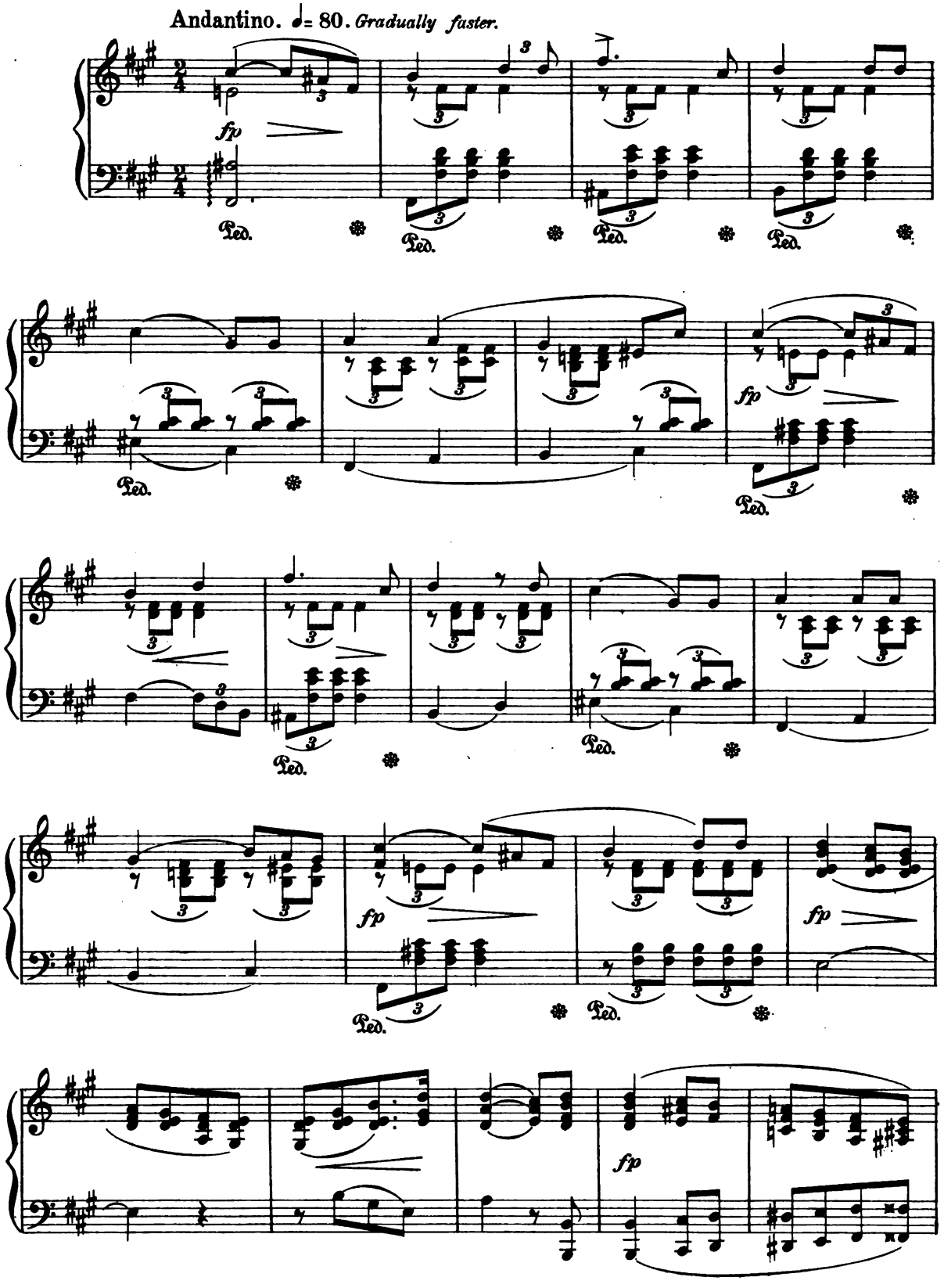
Words by Thomas Moore

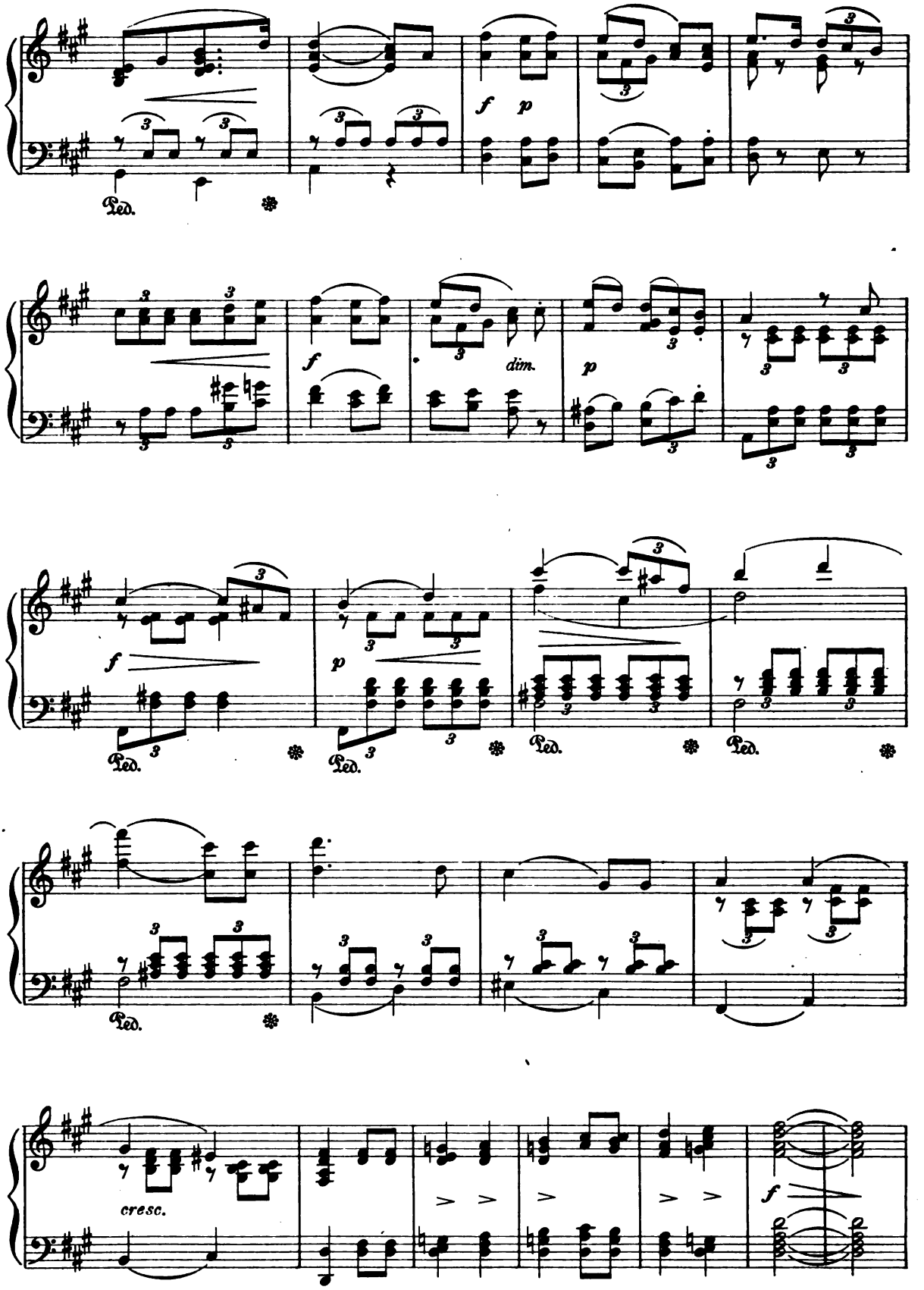
"One morn a Peri at the gate of Eden"

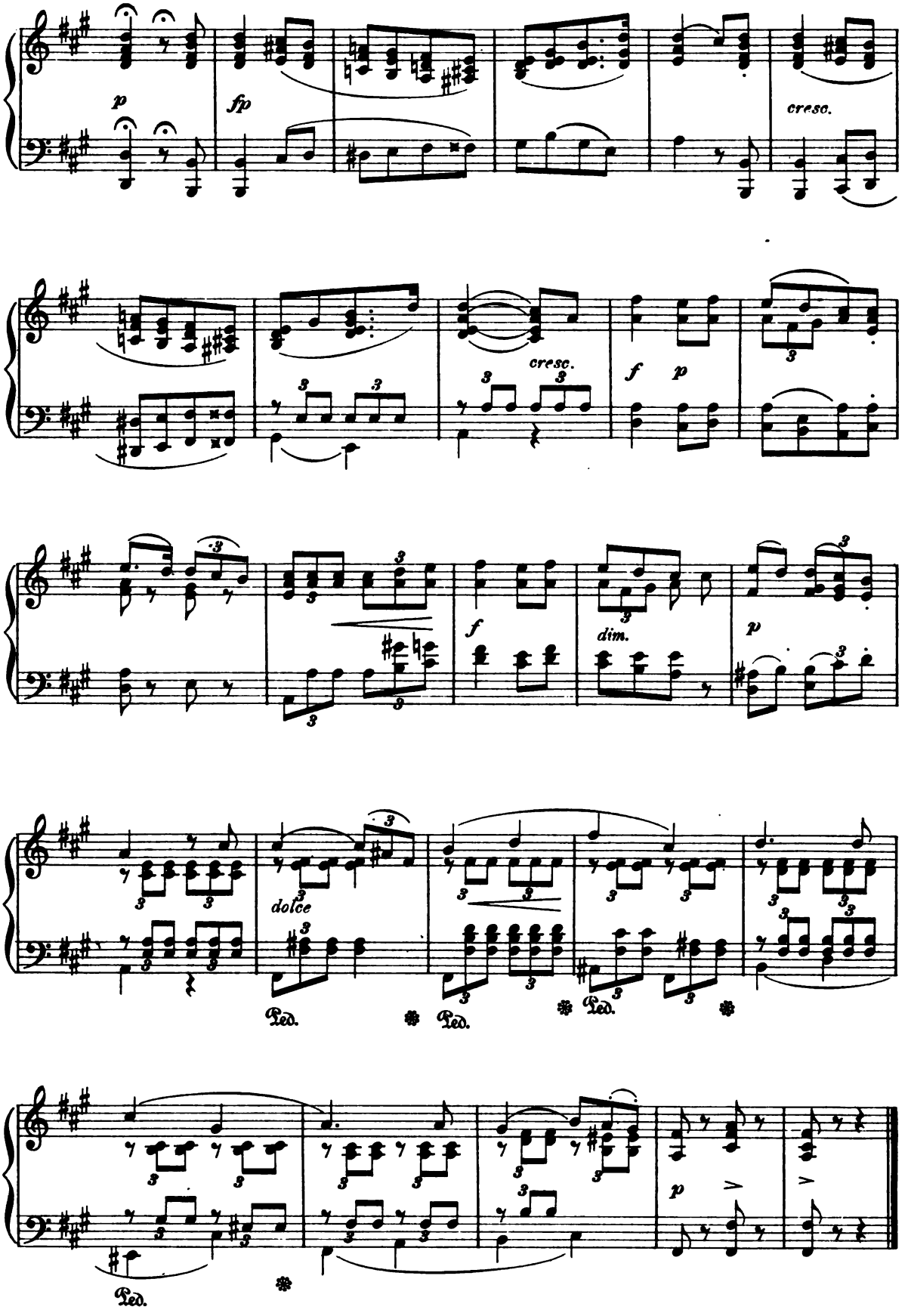
R. SCHUMANN, Op. 50.



"How happy are the holy spirits"

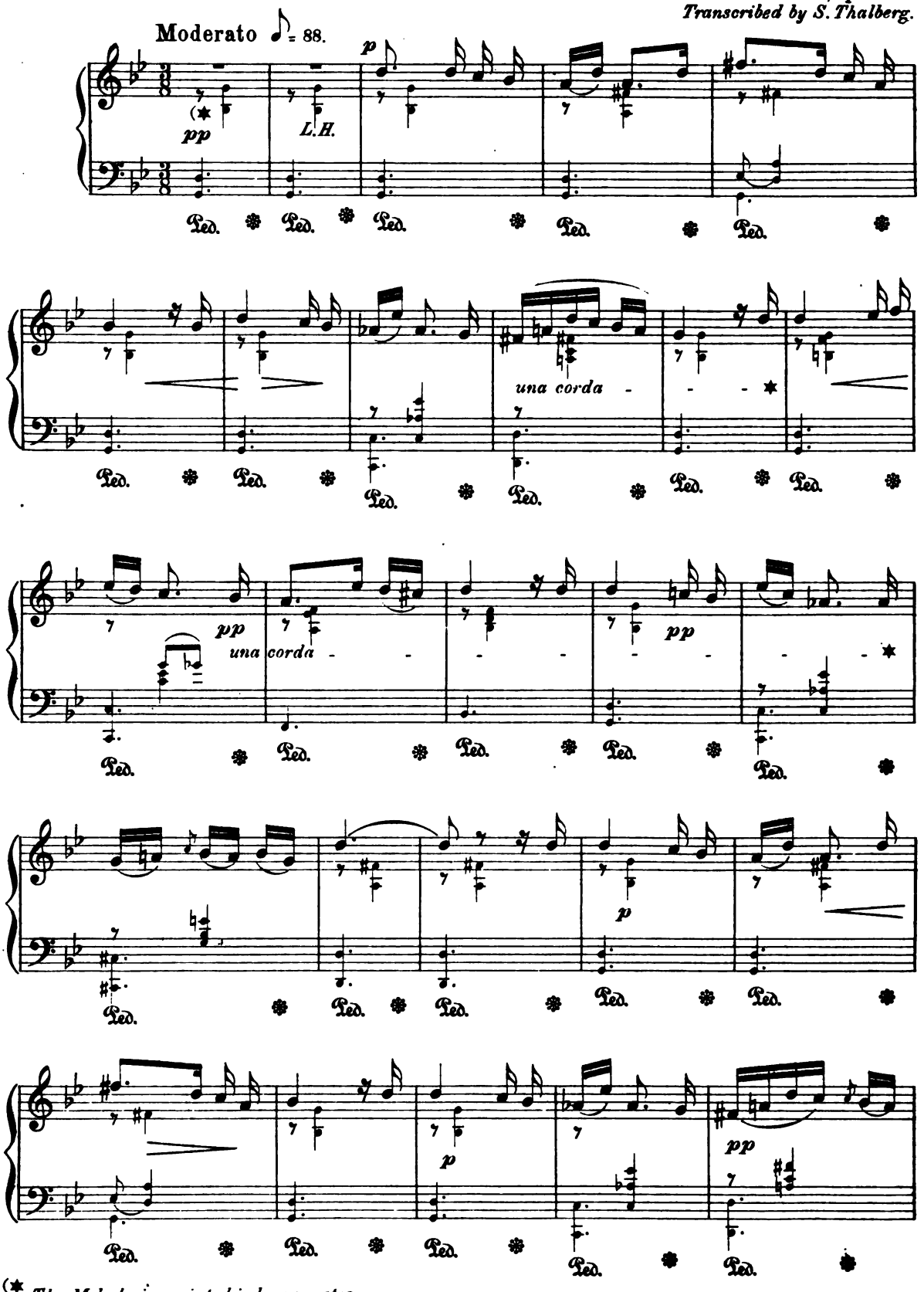



Ped.
f
p
dim.
cresc.

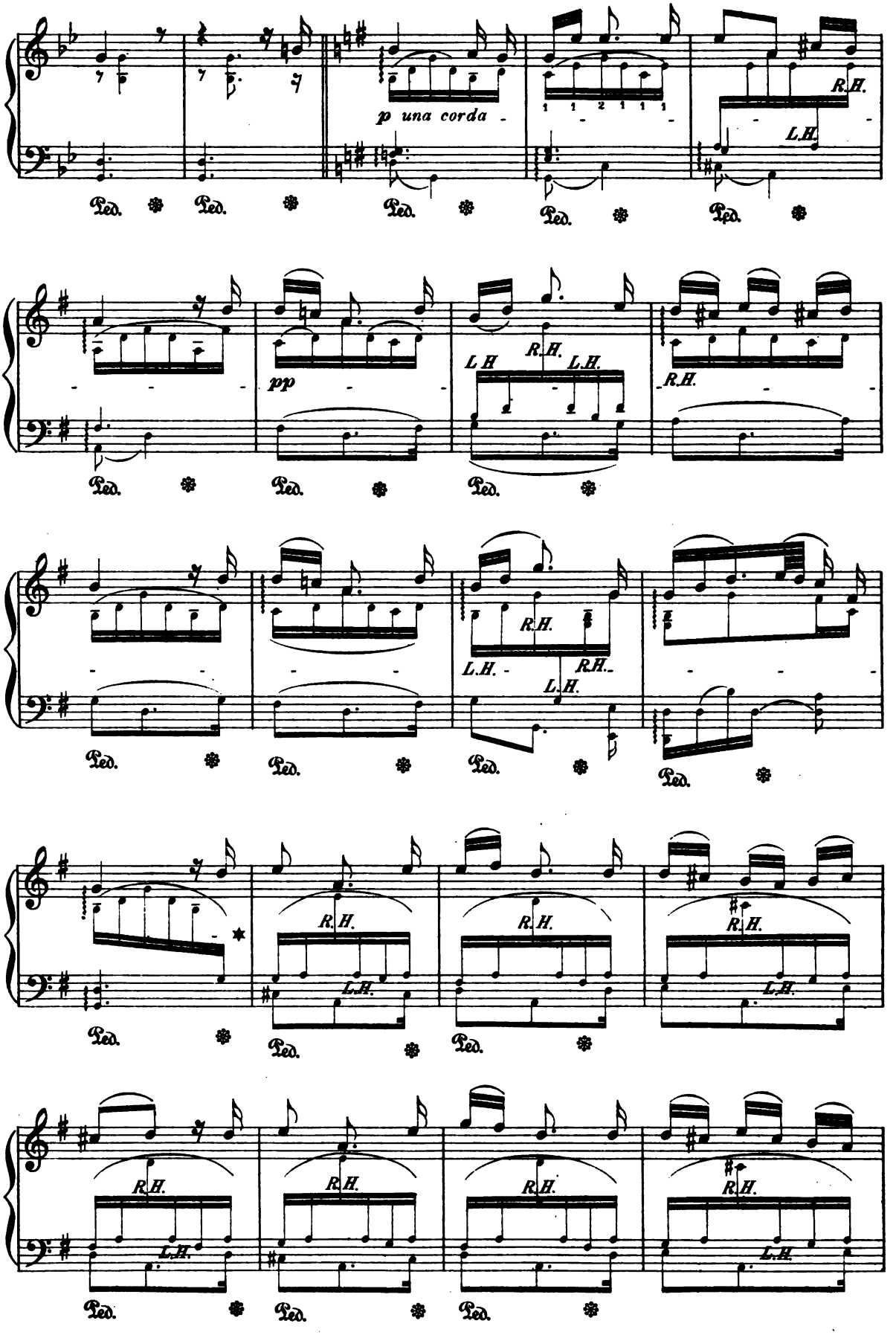

p
fp
cresc.
cresc.
f
p
f
dim.
p
dolce
Ped.
Ped.
Ped.
p
Ped.

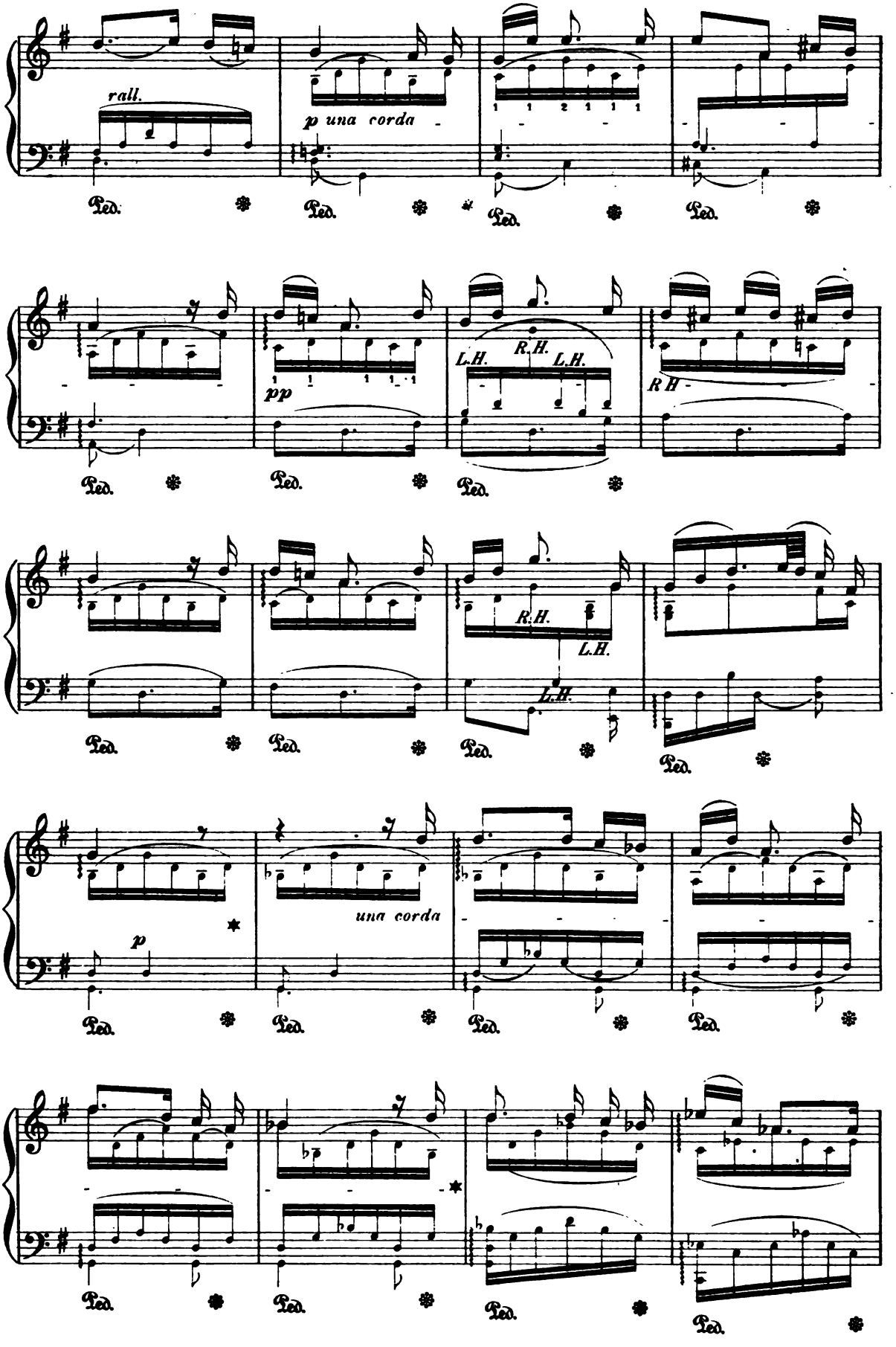
The Miller and the Stream.

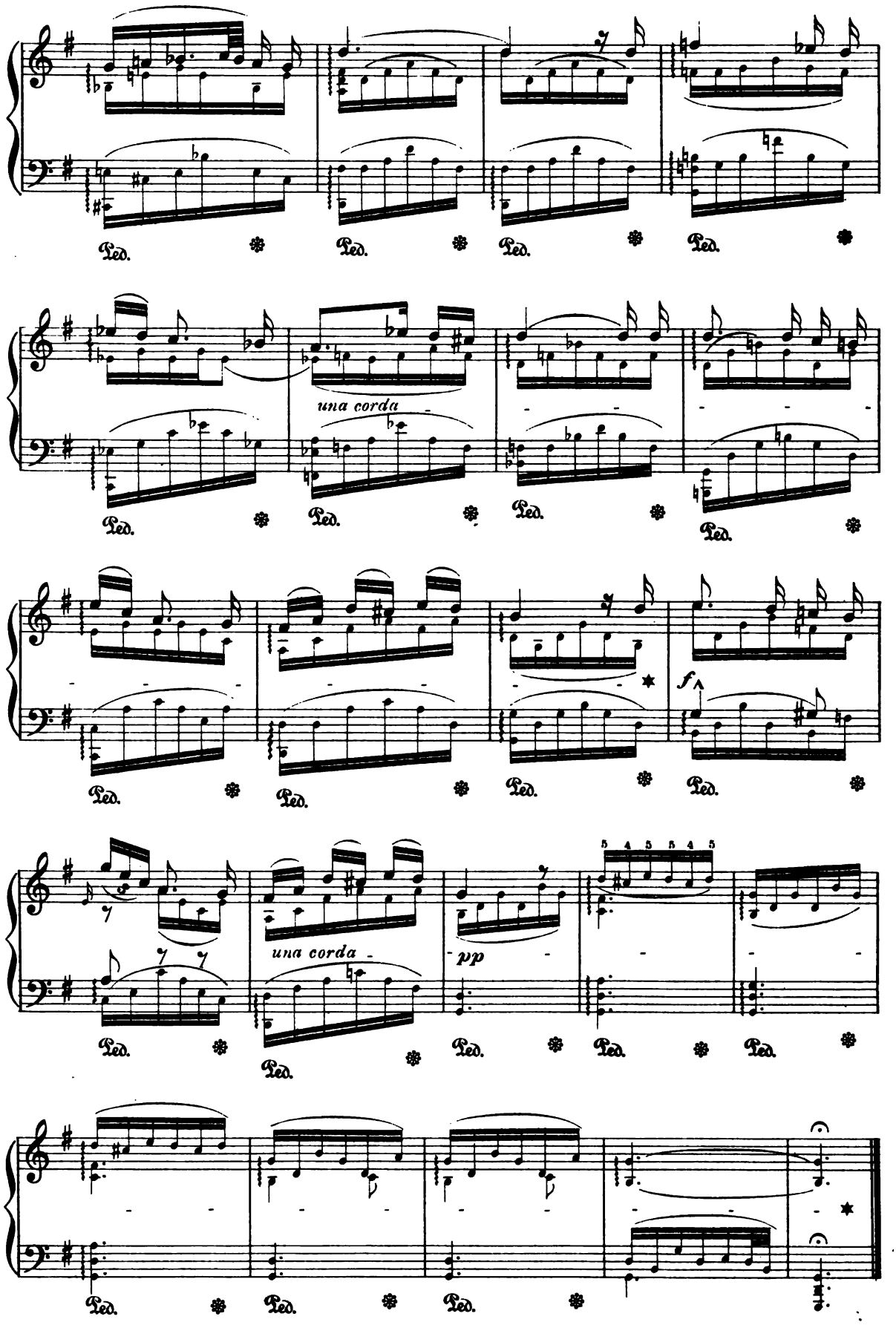
F. SCHUBERT, Op. 25. No 19.
Transcribed by S. Thalberg.



(✱ *The Melody is printed in larger notes.*

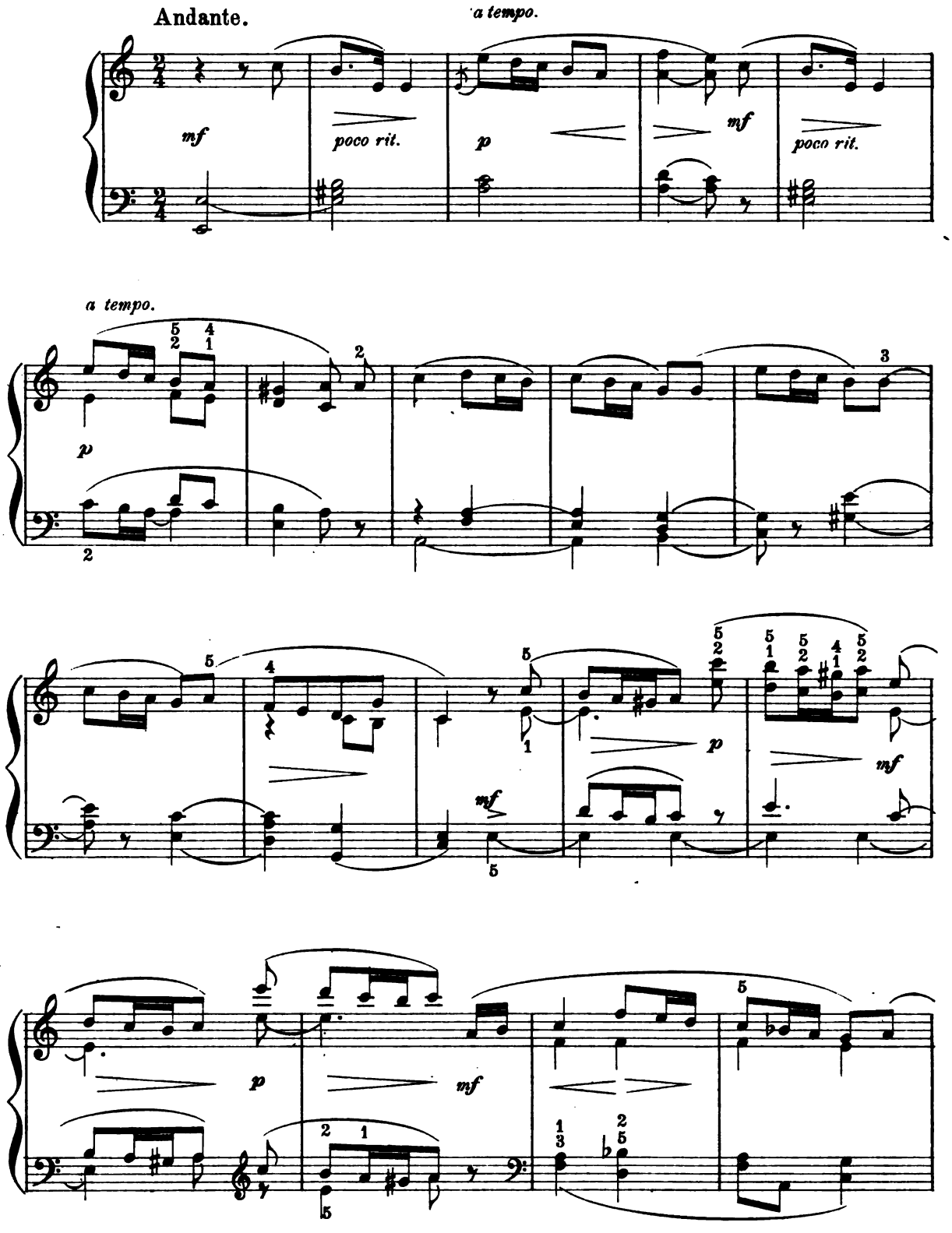

p una corda
R.H.
L.H.
pp
L.H.
R.H.
Ped.

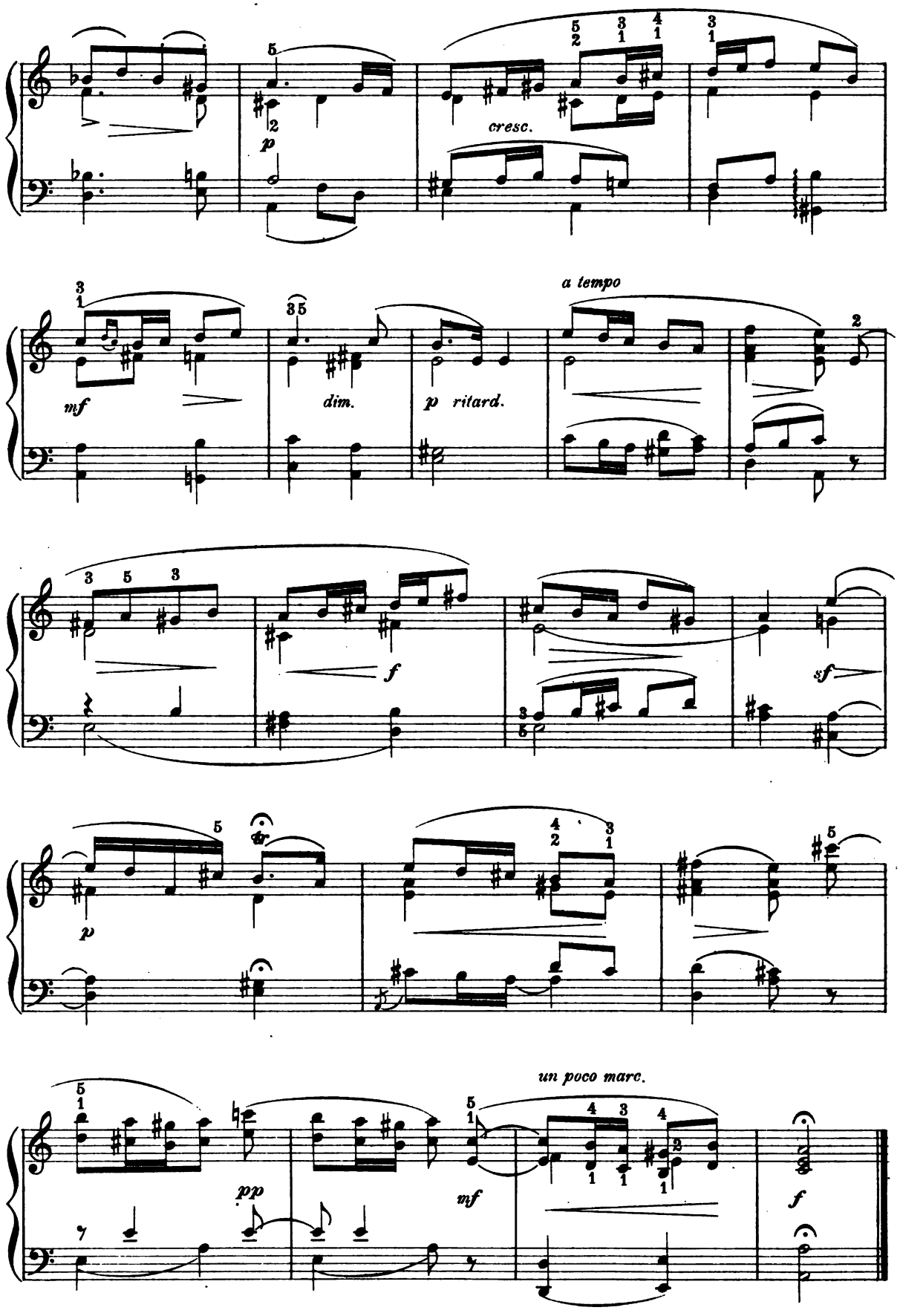

rall.
p una corda
Ped.
pp
L.H.
R.H.
L.H.
RH
una corda
p


una corda
una corda
pp
f

Consolation.

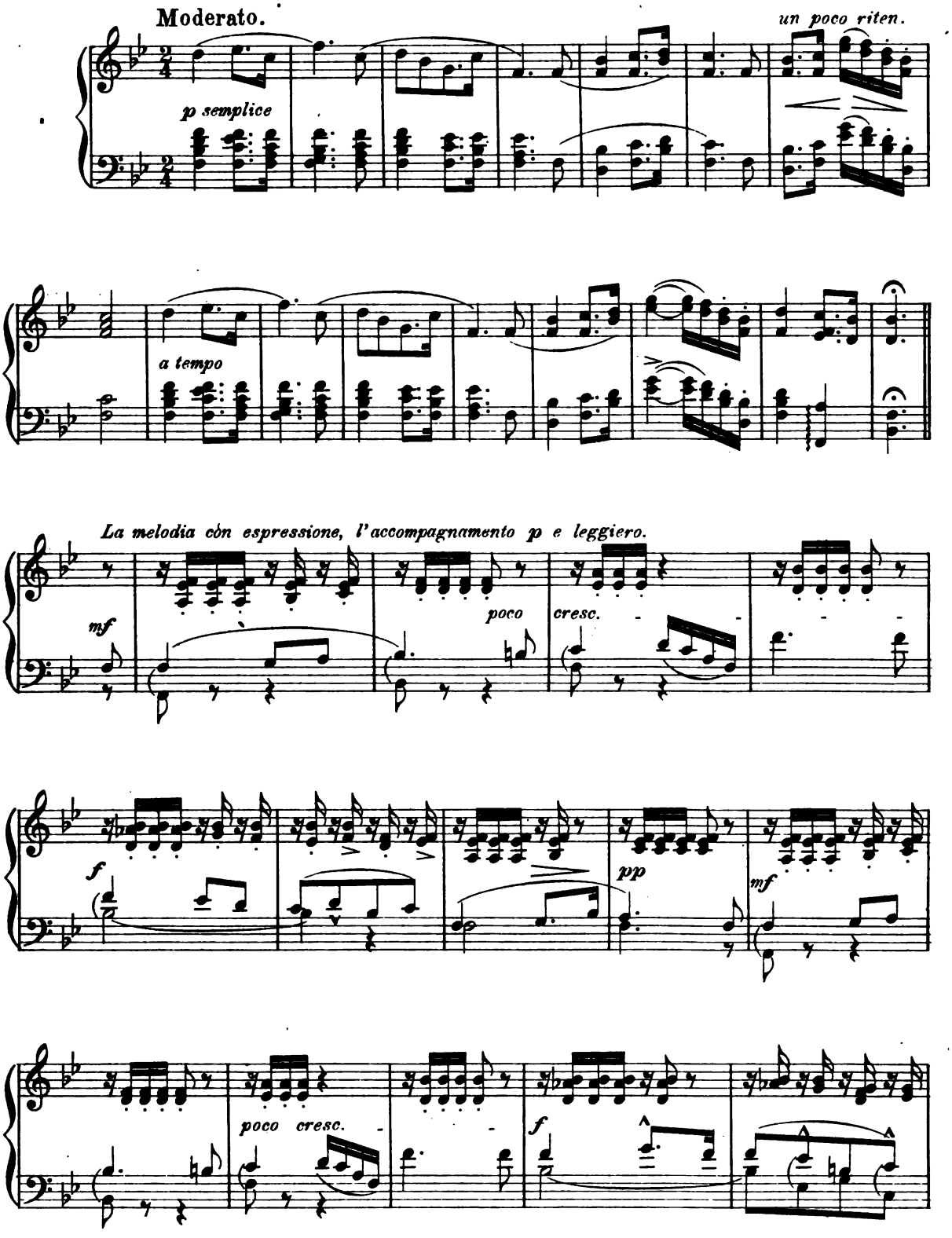
D. SCARLATTI.

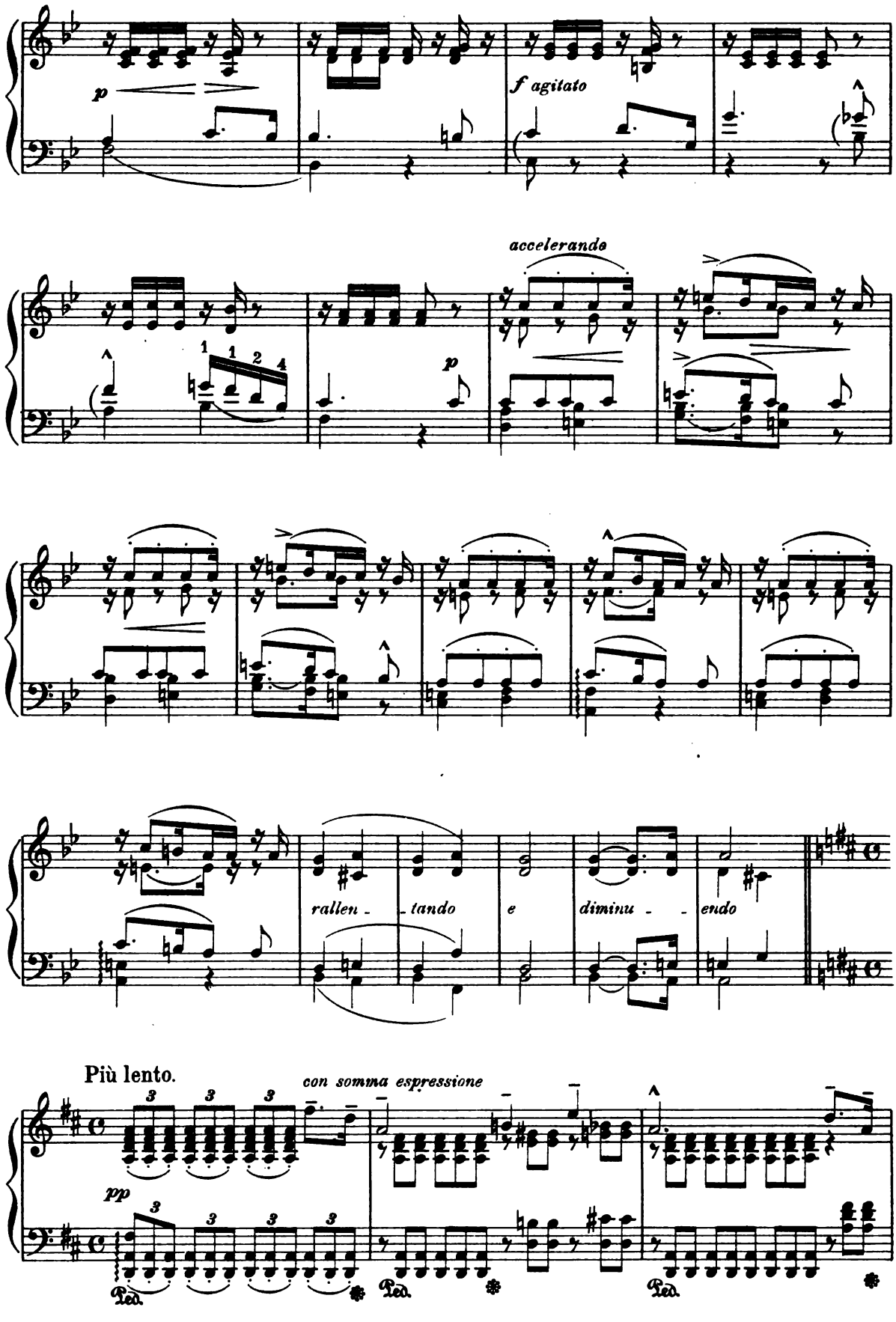


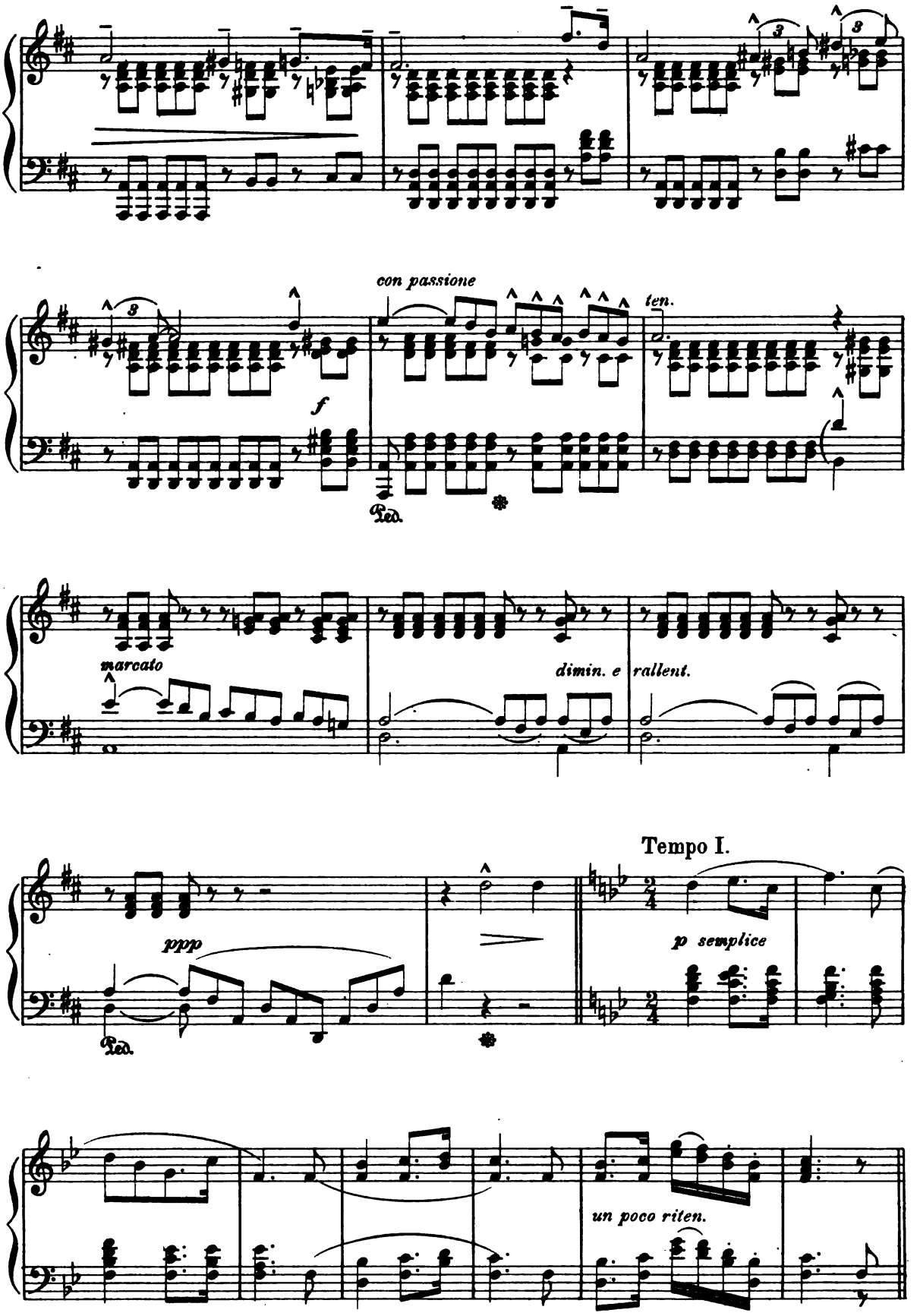

cresc.
a tempo
mf
dim.
p ritard.
f
sf
p
pp
mf
un poco marc.
f

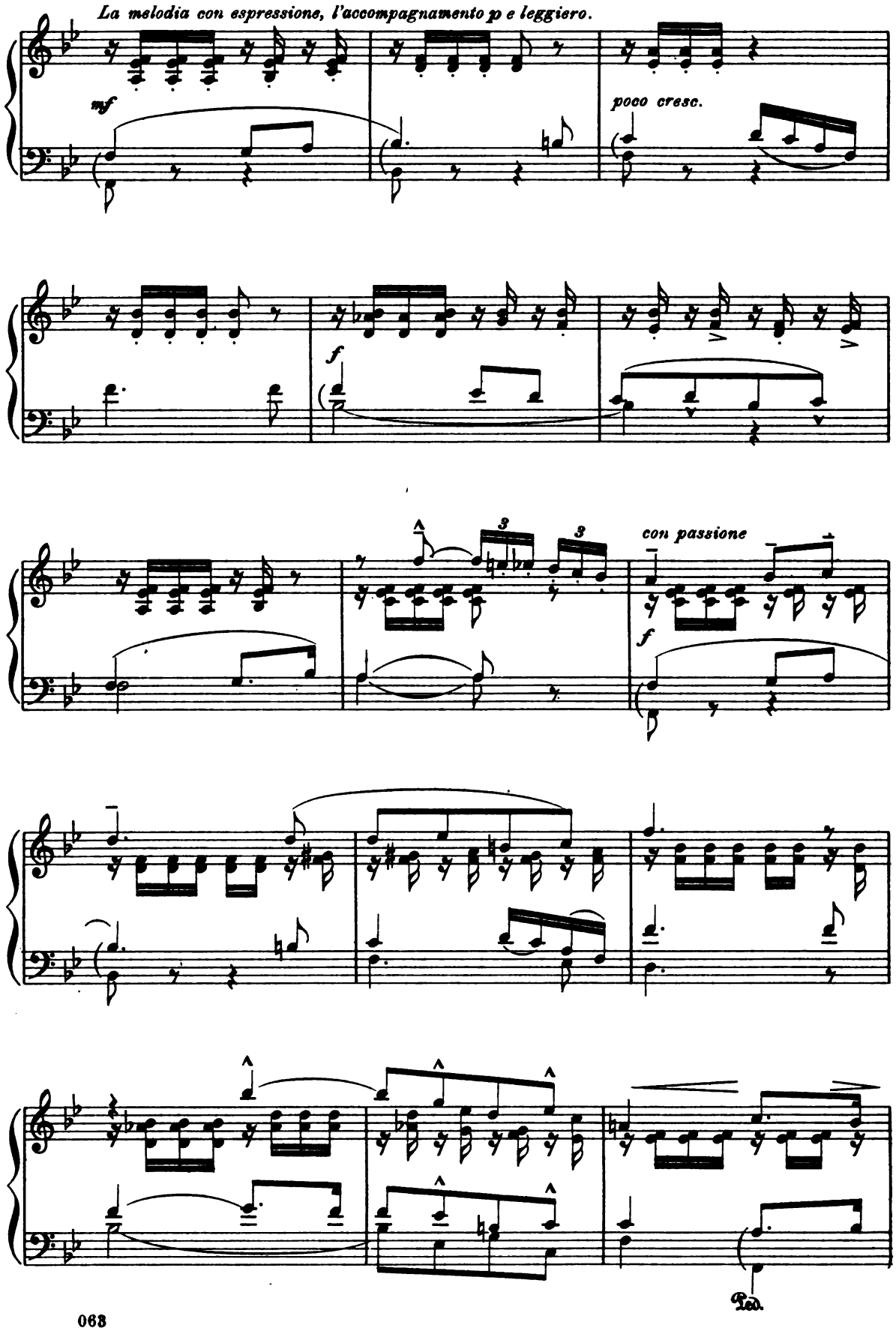
March.

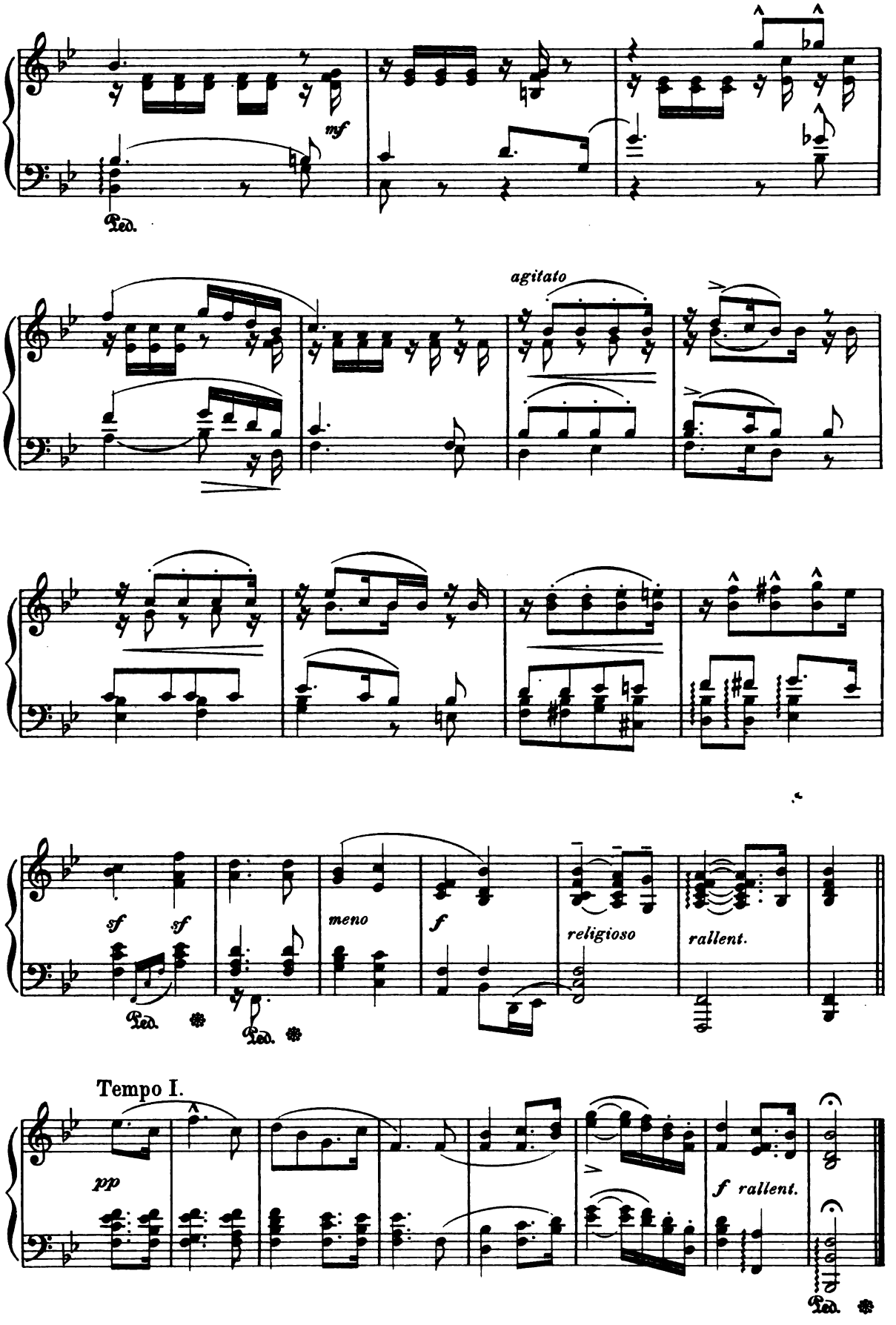
TH. KULLAK, Op. 100. Nº 2.




p
f agitato
accelerando
p
rallen - - tando
e
diminu - - endo
Più lento.
con somma espressione
pp
Ped.
Ped.
Ped.


con passione
ten.
f
Ped.
marcato
dimin. e
rallent.
Tempo I.
ppp
Ped.
p semplice
un poco riten.

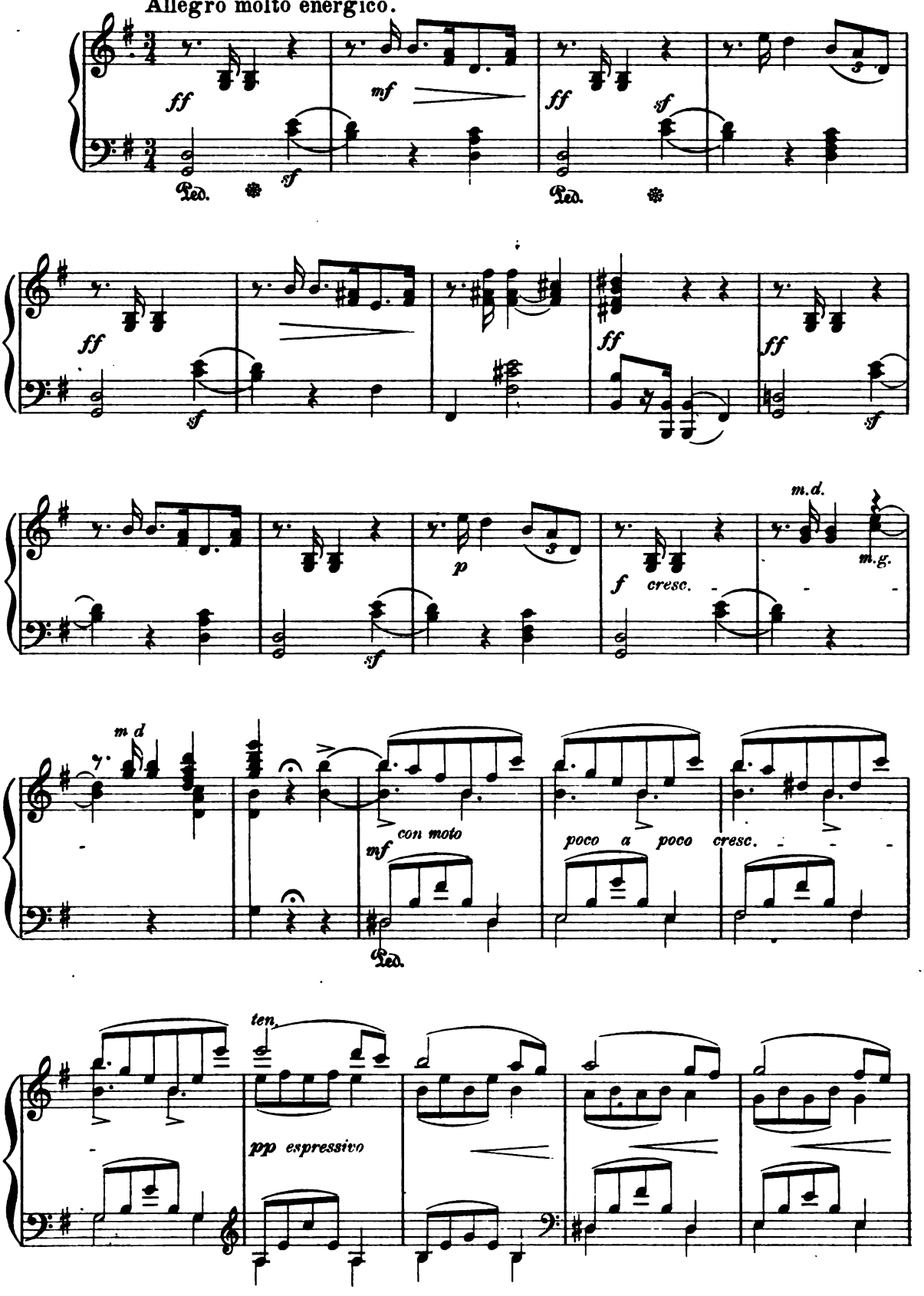

La melodia con espressione, l'accompagnamento p e leggiero.
mf
poco cresc.
f
3
3
con passione
f
Ped.

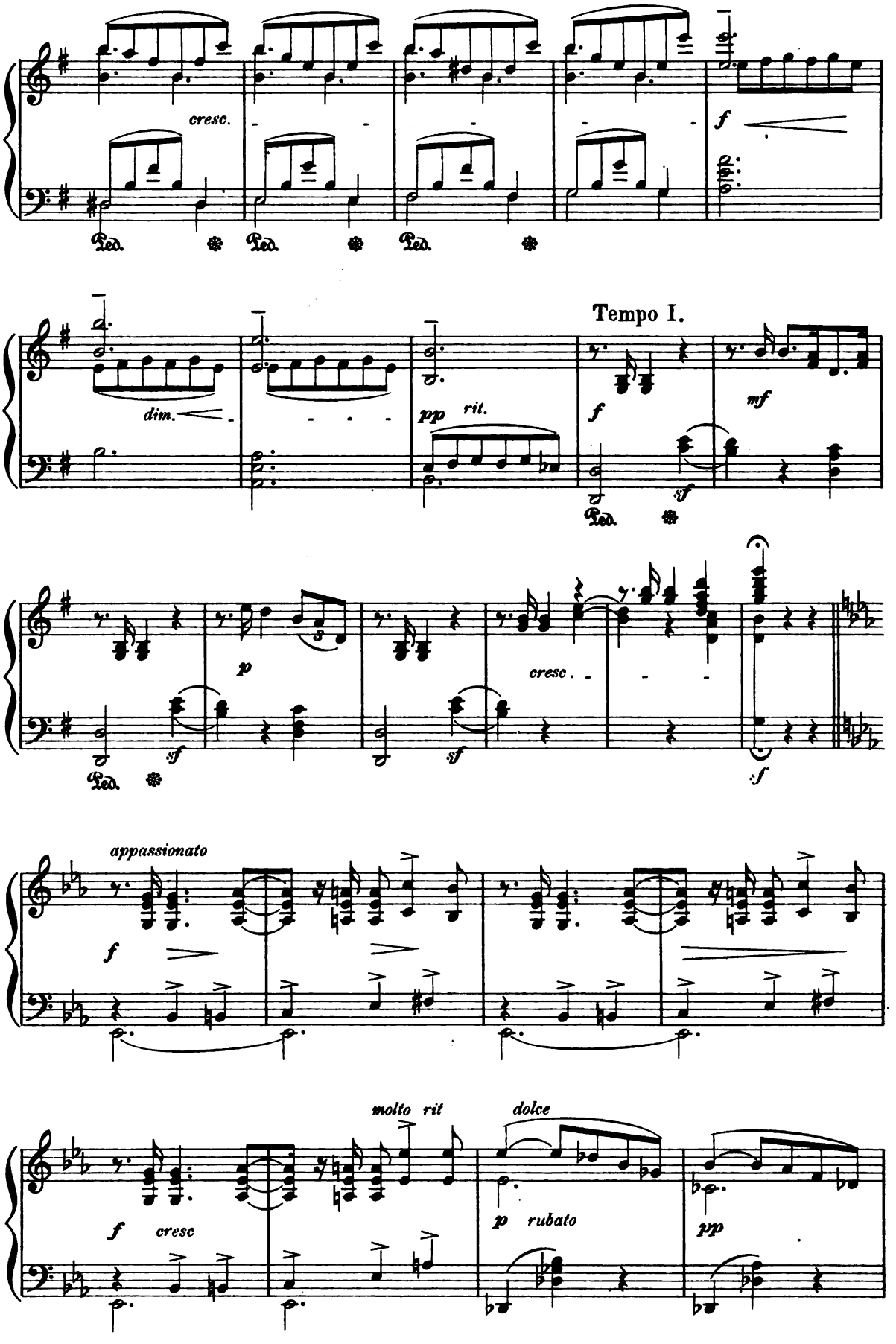

mf
Ped.
agitato
sf
sf
Ped.
Ped.
meno
f
religioso
rallent.
Tempo I.
pp
f rallent.
Ped.

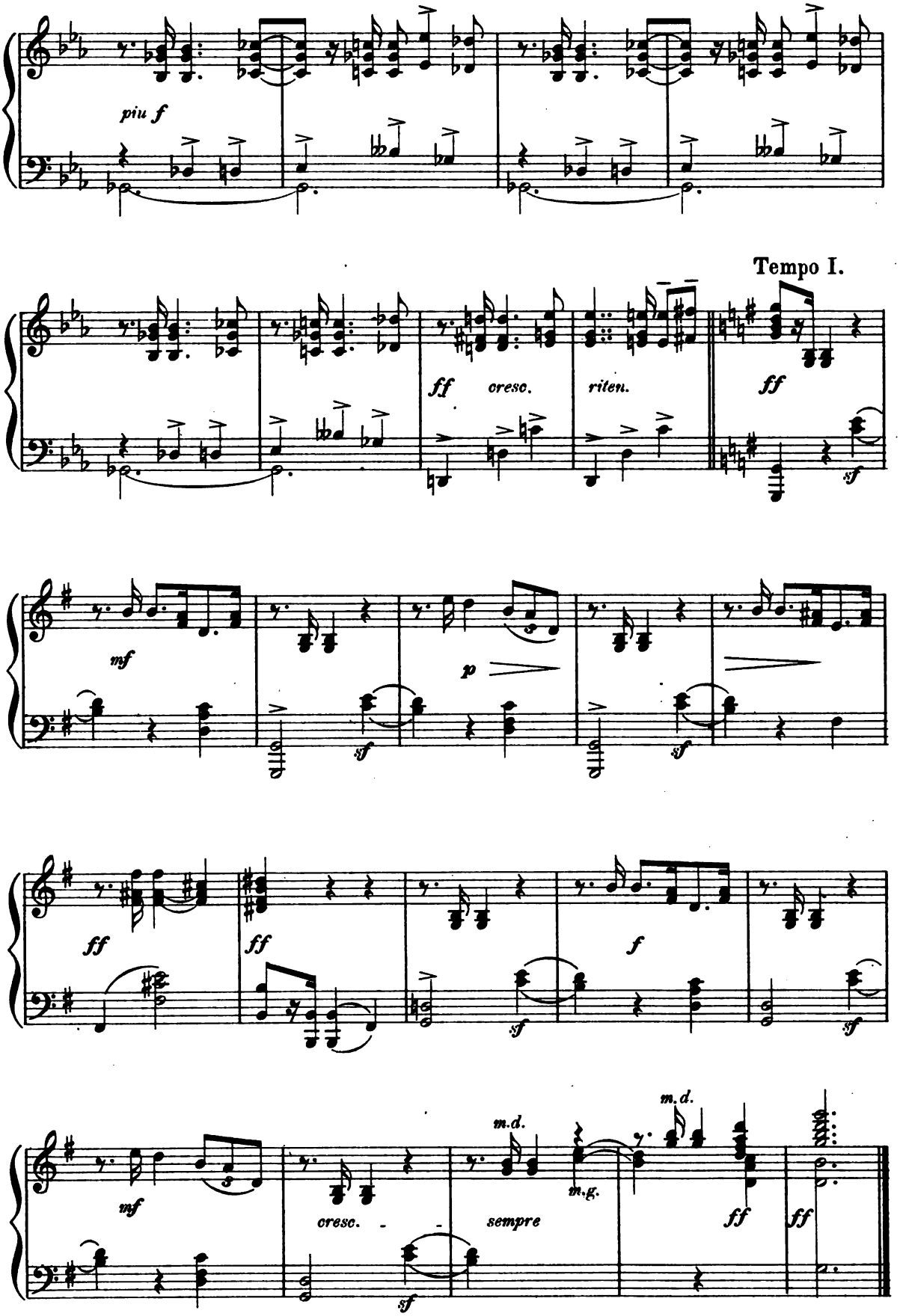
Arabesque.

G. KARGANOFF, Op. 6. №1.

Allegro molto energico.



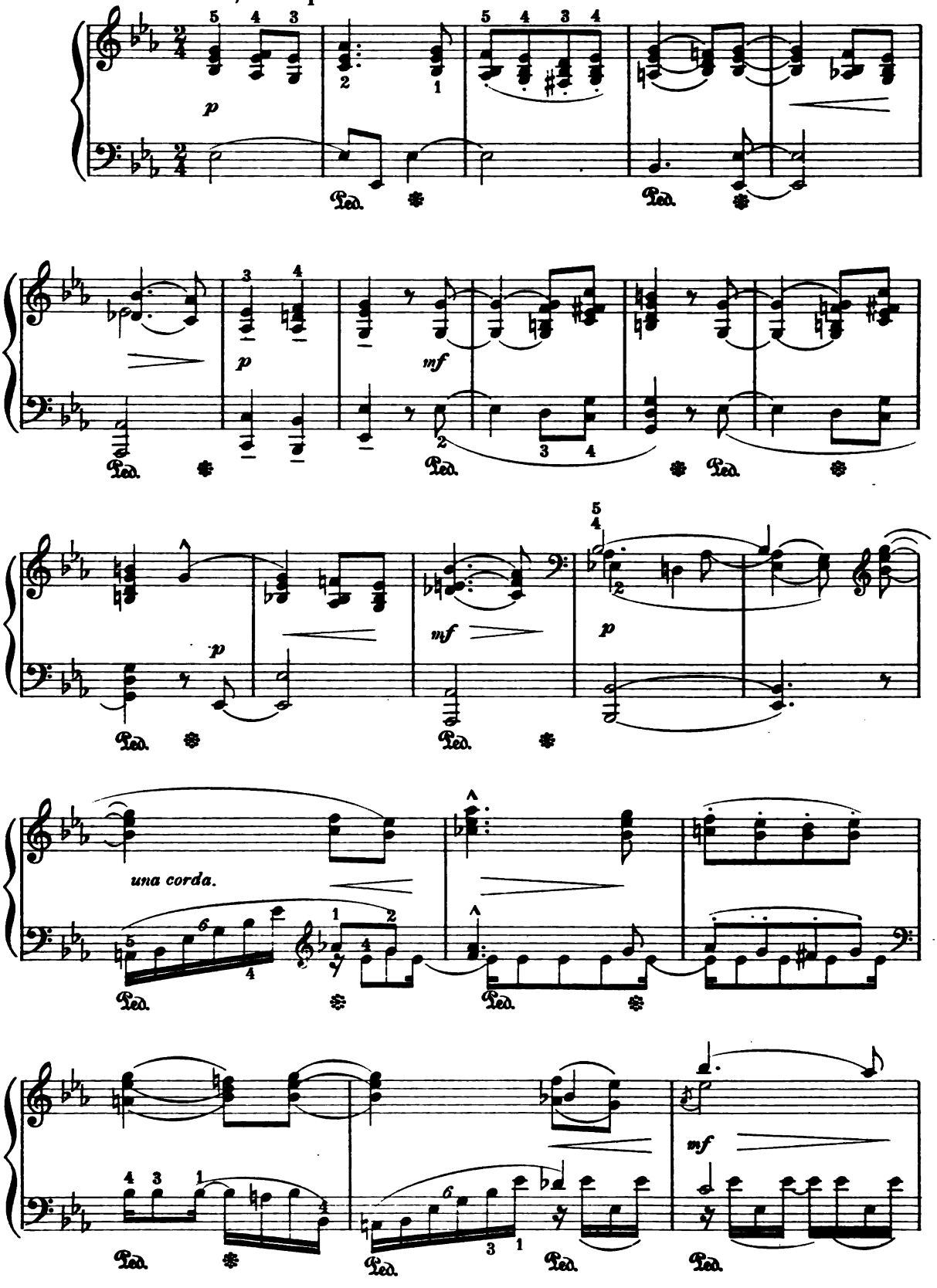

cresc.
f
Ped.
Ped.
Ped.
dim.
pp
rit.
Tempo I.
f
mf
sf
Ped.
p
sf
sf
cresc.
f
appassionato
f
molto rit
dolce
f
cresc
p
rubato
pp

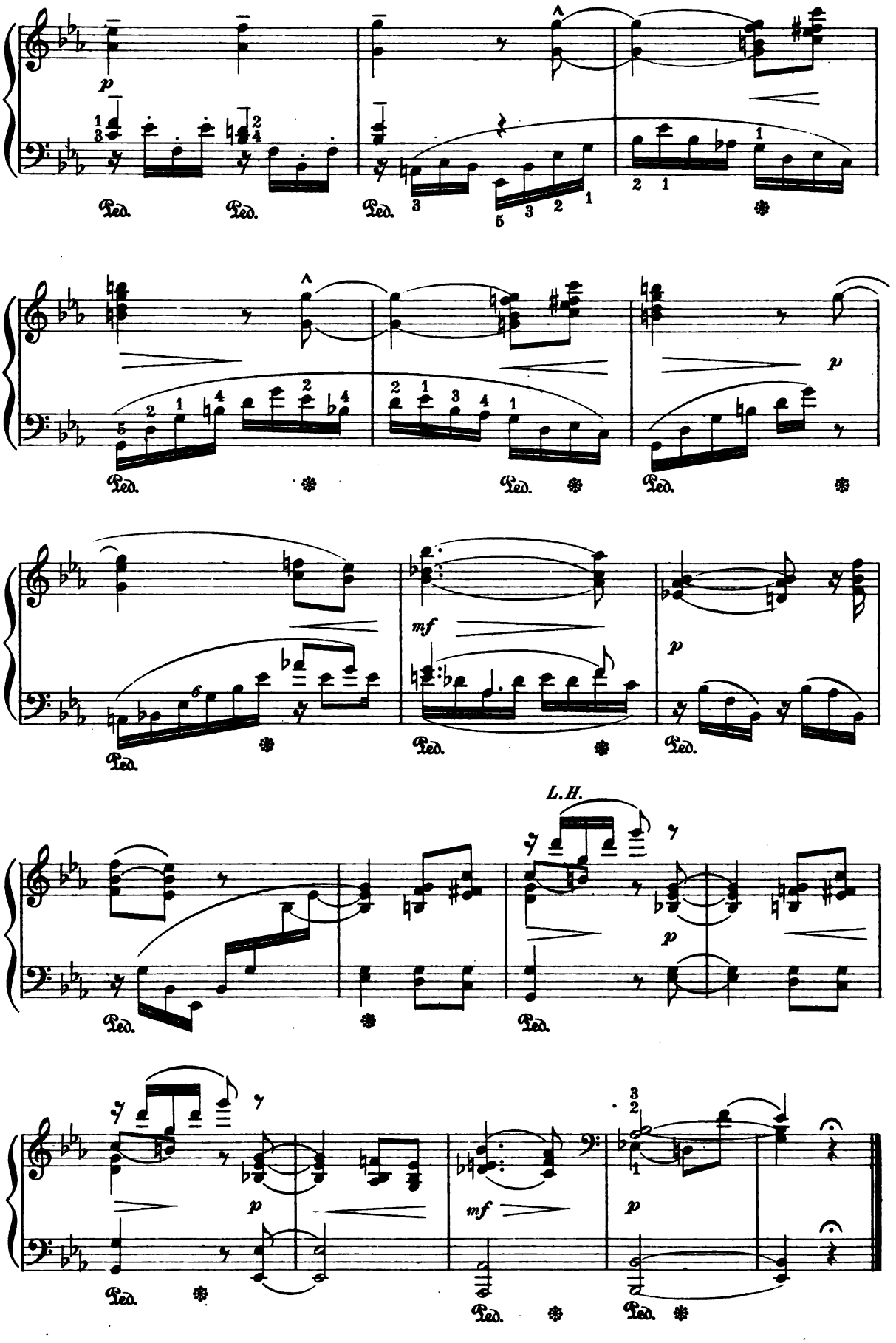

piu f
Tempo I.
ff
cresc.
riten.
ff
sf
mf
p
sf
sf
ff
ff
f
sf
sf
mf
cresc.
sf
m.d.
sempre
m.g.
m.d.
ff
ff

Dedication.

Ad. JENSEN, Op. 33. №1.

Lento, con espressione.

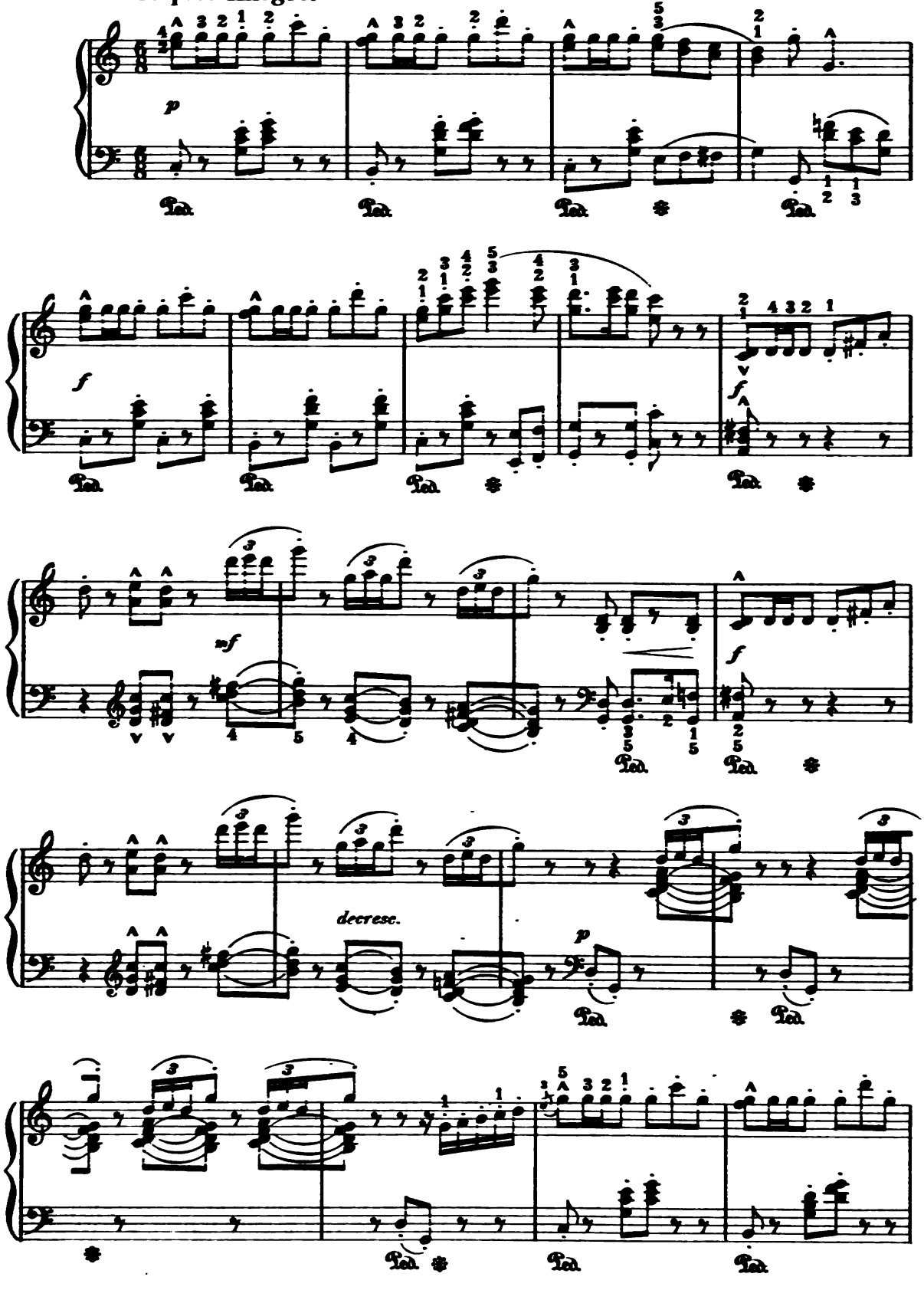


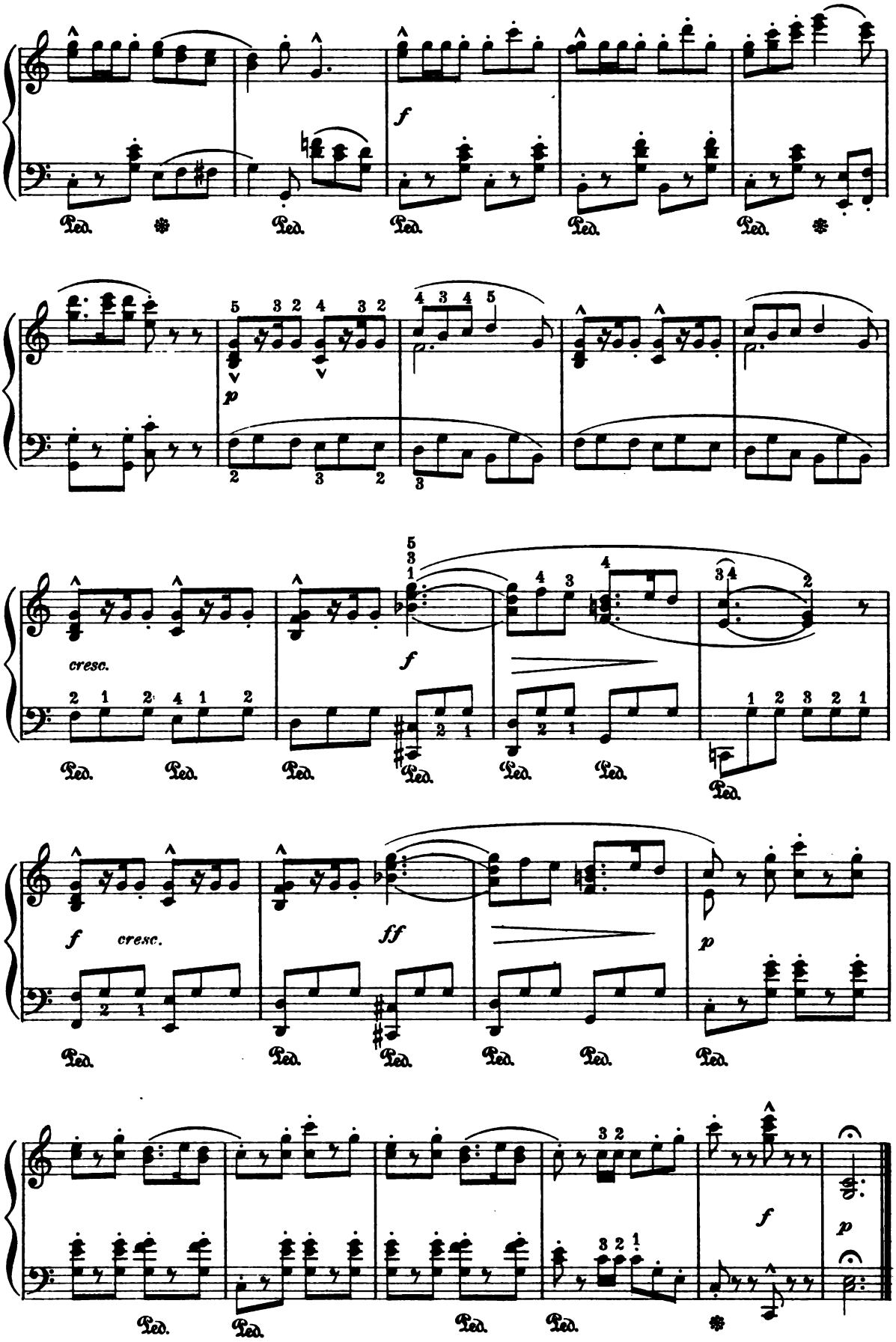

p
Ped.
mf
L.H.

How the Trumpeter Plays.

Ad. JENSEN, Op. 33. No 2.

Un poco Allegro.

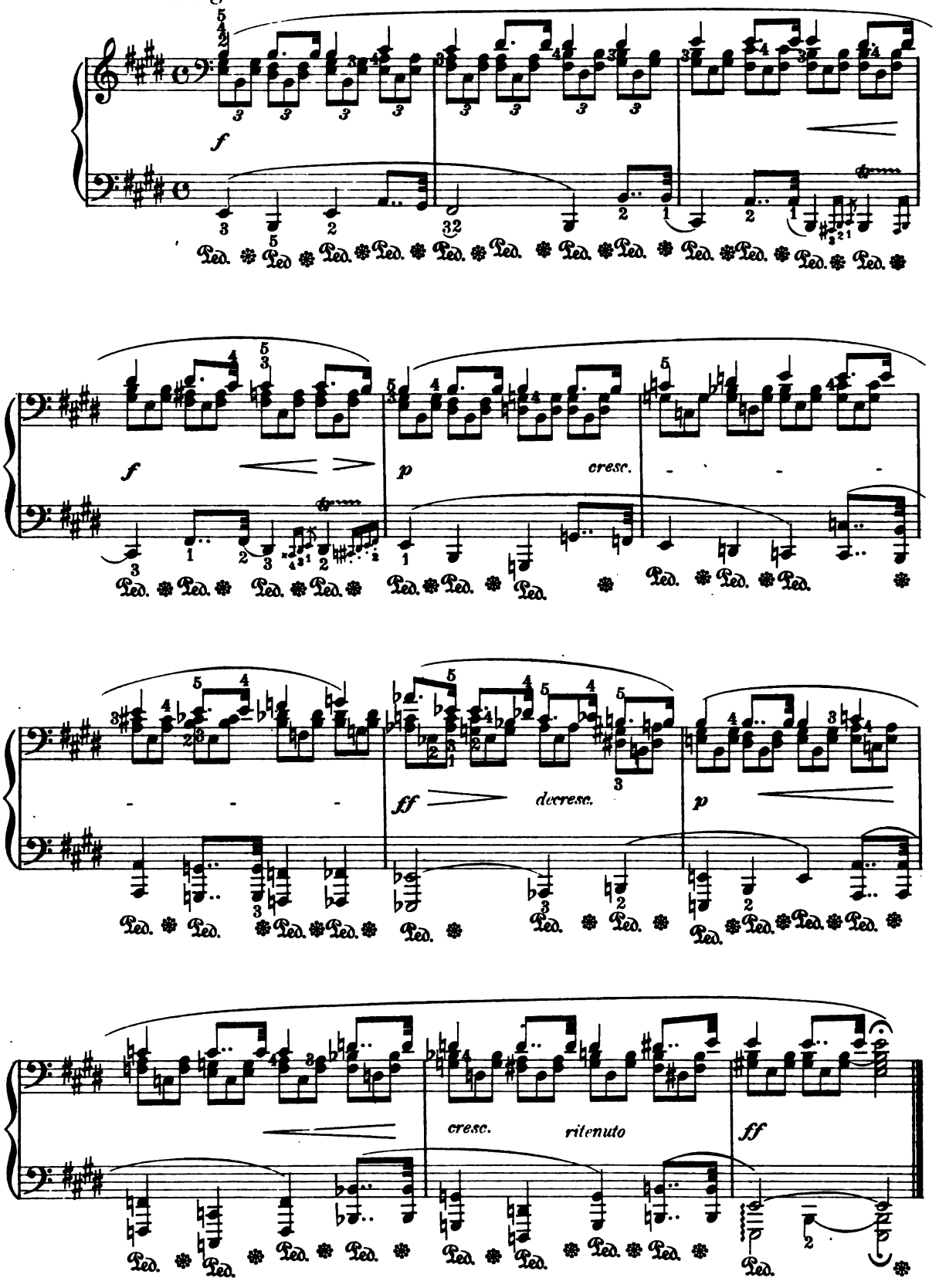



f
Ped.
p
cresc.
f
ff
p

Prelude.

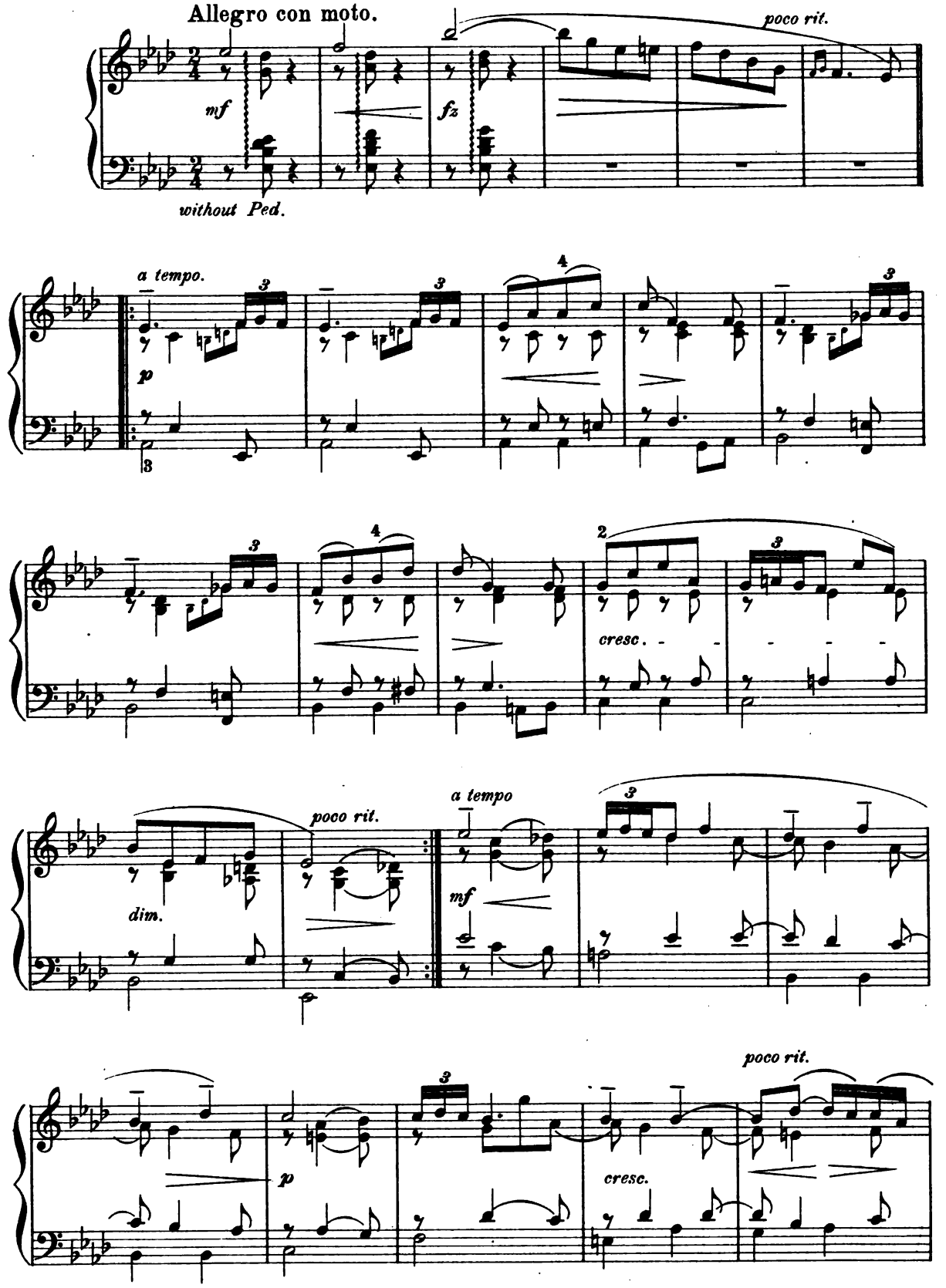
F. CHOPIN, Op. 28. № 9.

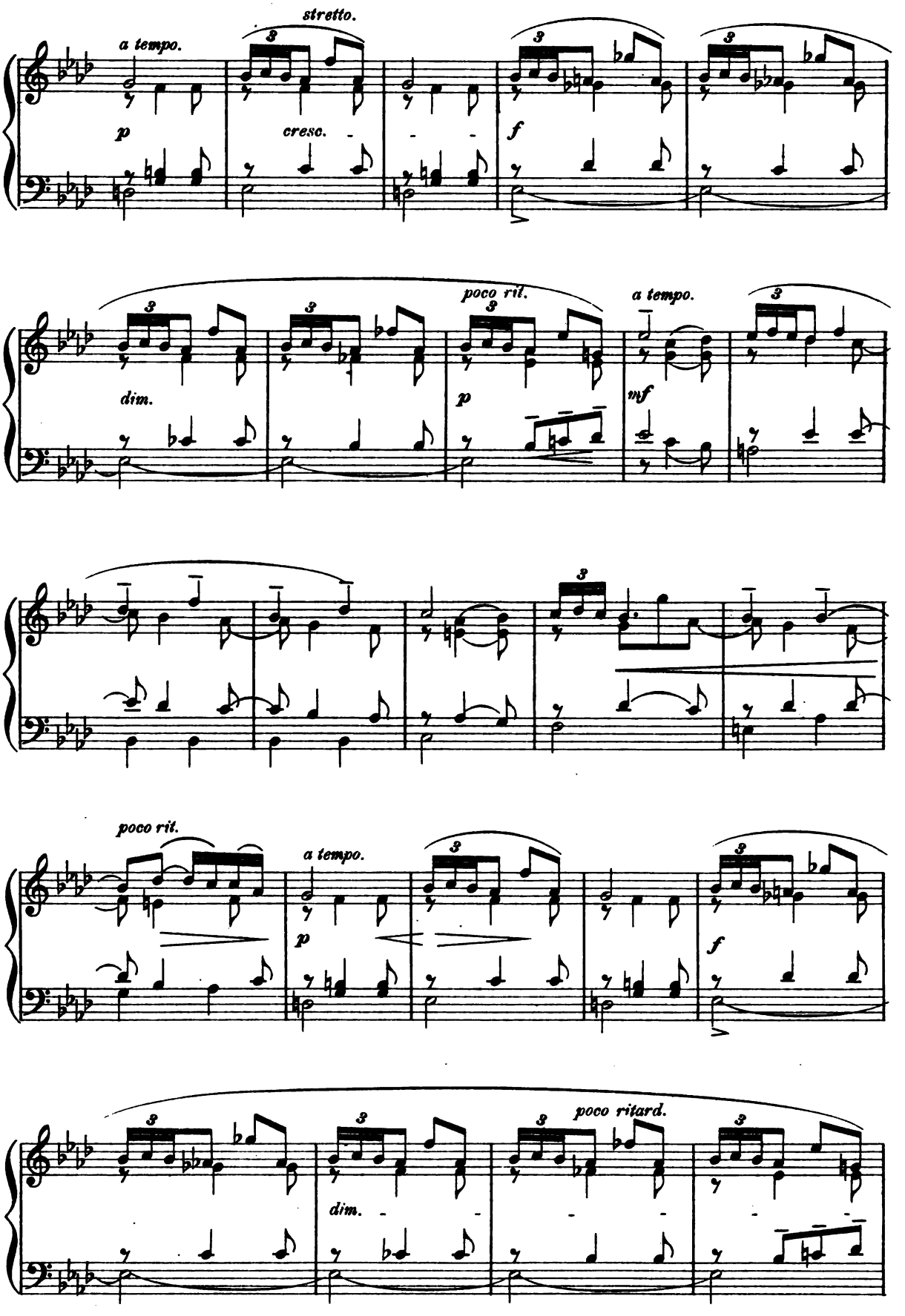
Largo.

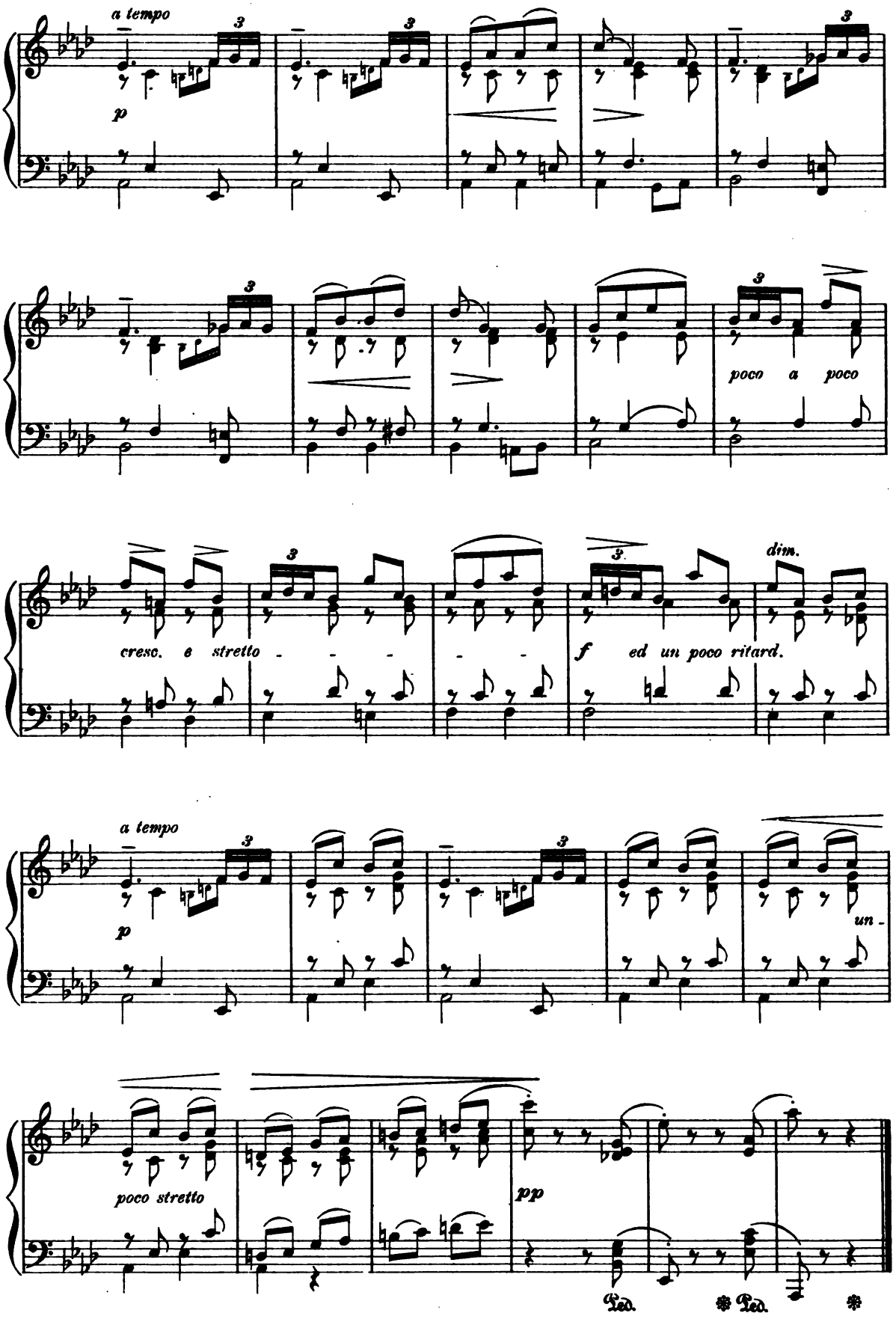


Albumleaf.

EDVARD GRIEG, Op. 28. №1.




a tempo.
stretto.
p
cresc.
f
dim.
poco ril.
a tempo.
p
mf
poco rit.
a tempo.
p
f
dim.
poco ritard.

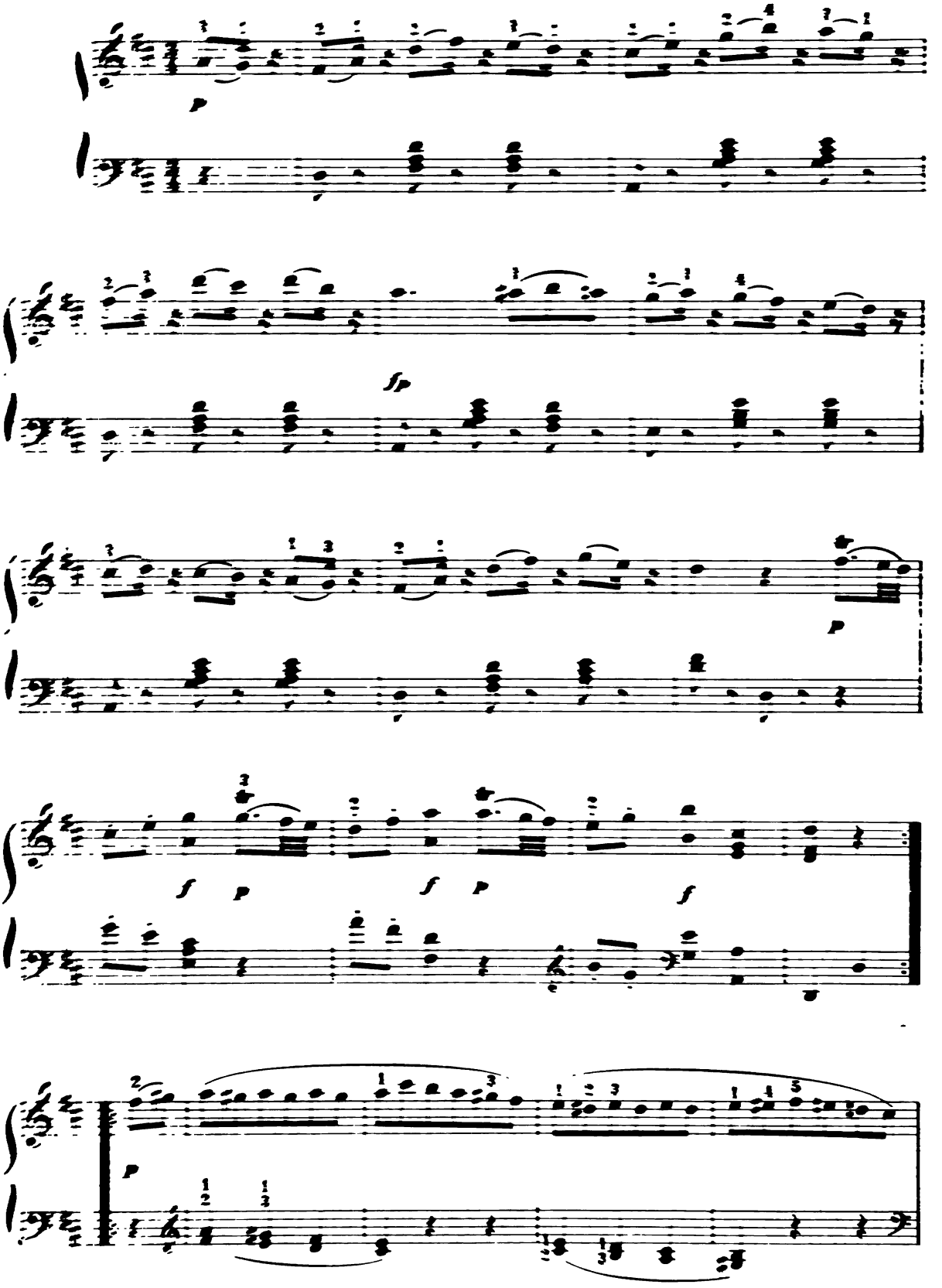

a tempo
p
poco a poco
cresc. e stretto
dim.
f ed un poco ritard.
a tempo
p
un -
poco stretto
pp
Ped.
Ped.

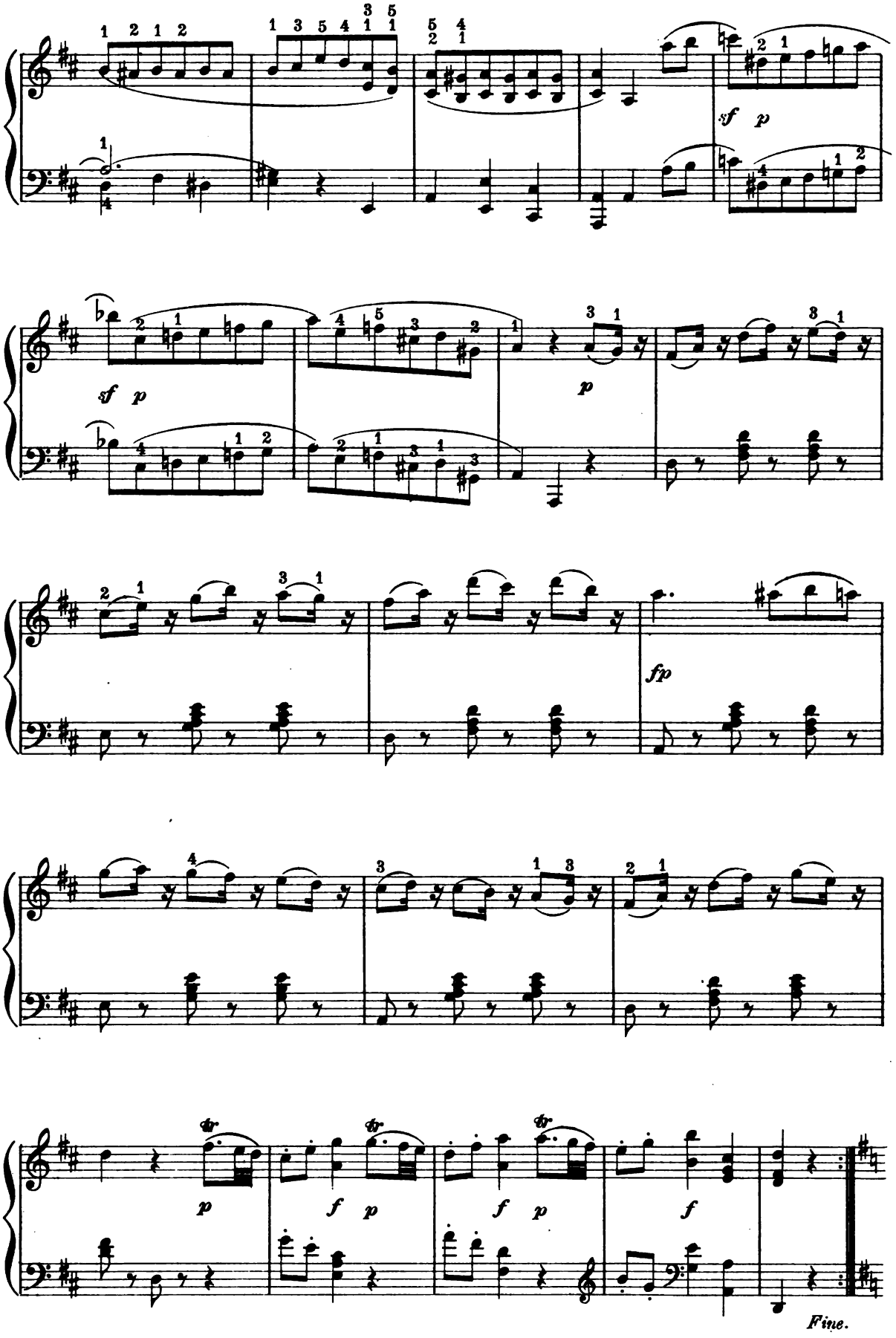
Minuet

from the

DIVERTIMENTO in E Major

W. A. MOZART.



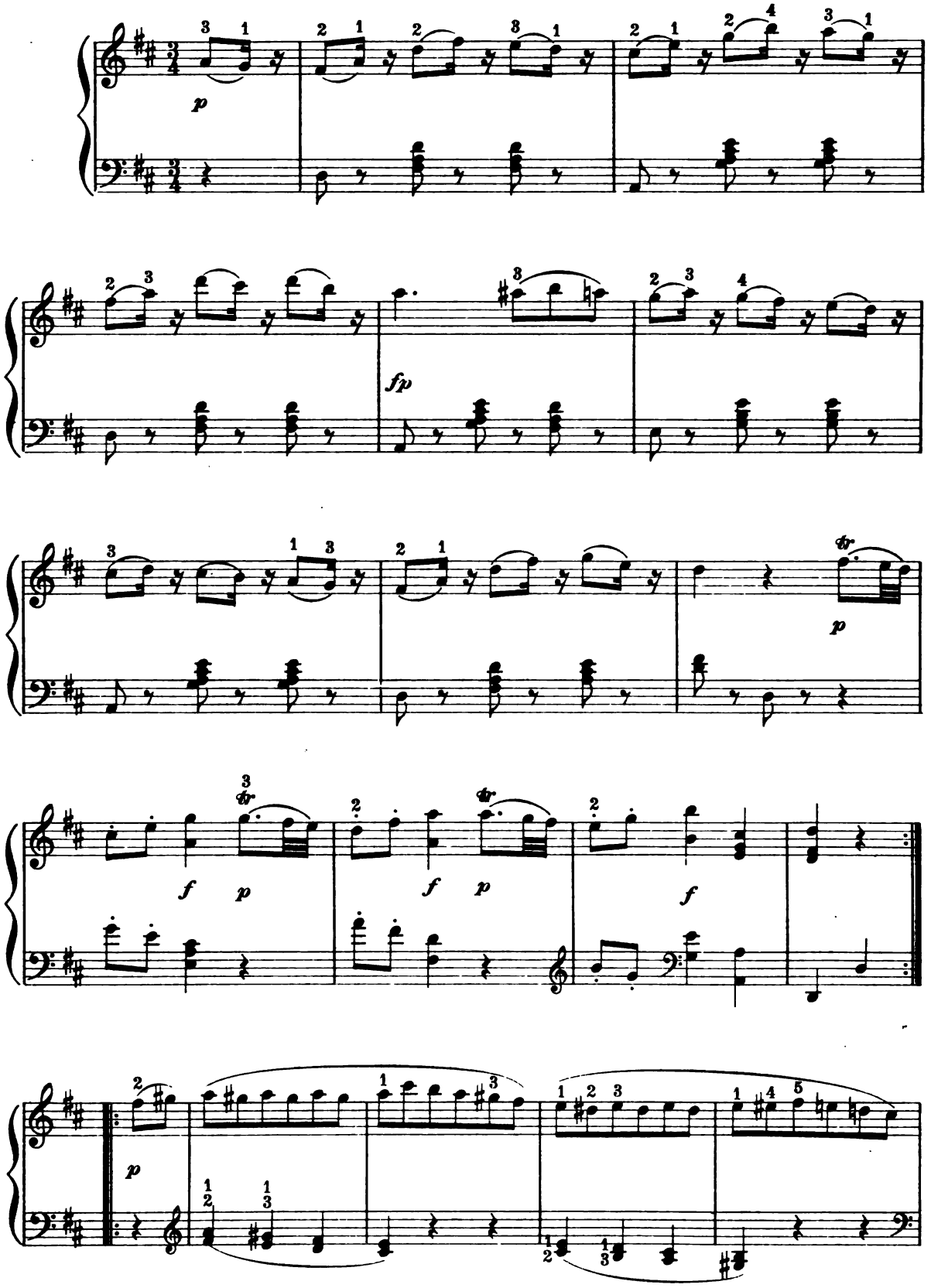

sf p
sf p
p
fp
p
f p
f p
f
Fine.

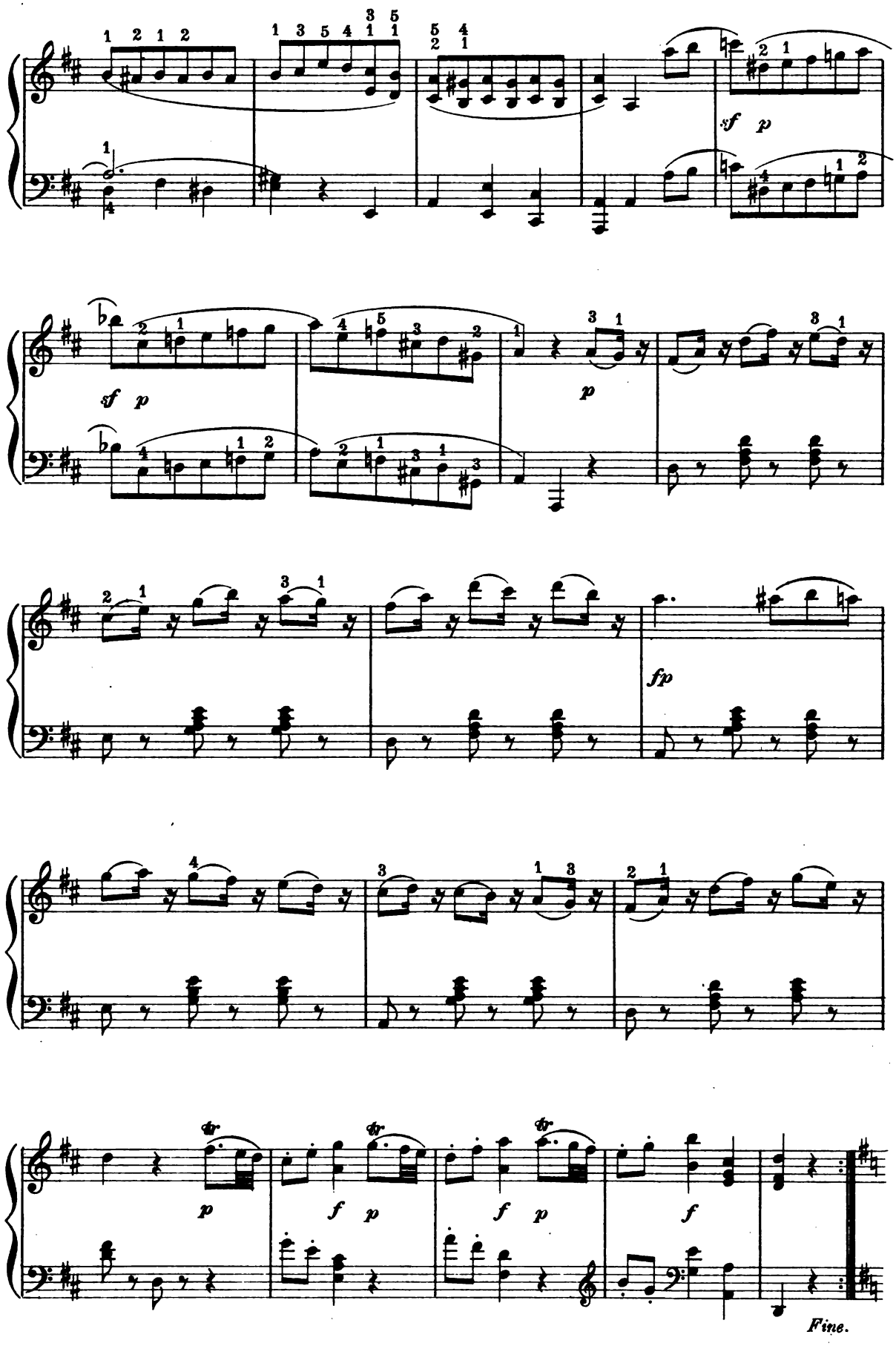
Minuet

from the

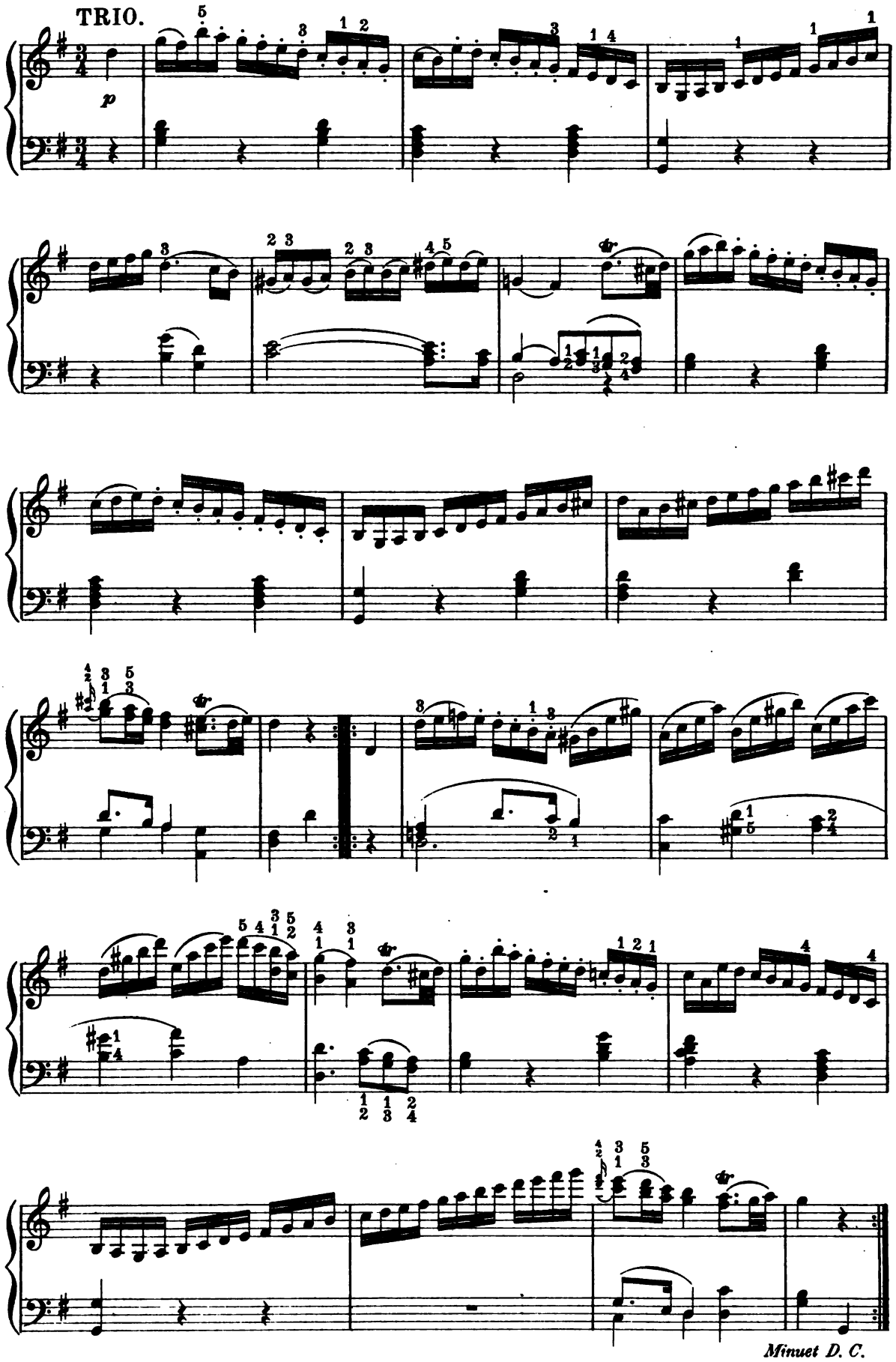
DIVERTIMENTO in D MAJOR.

W. A. MOZART.



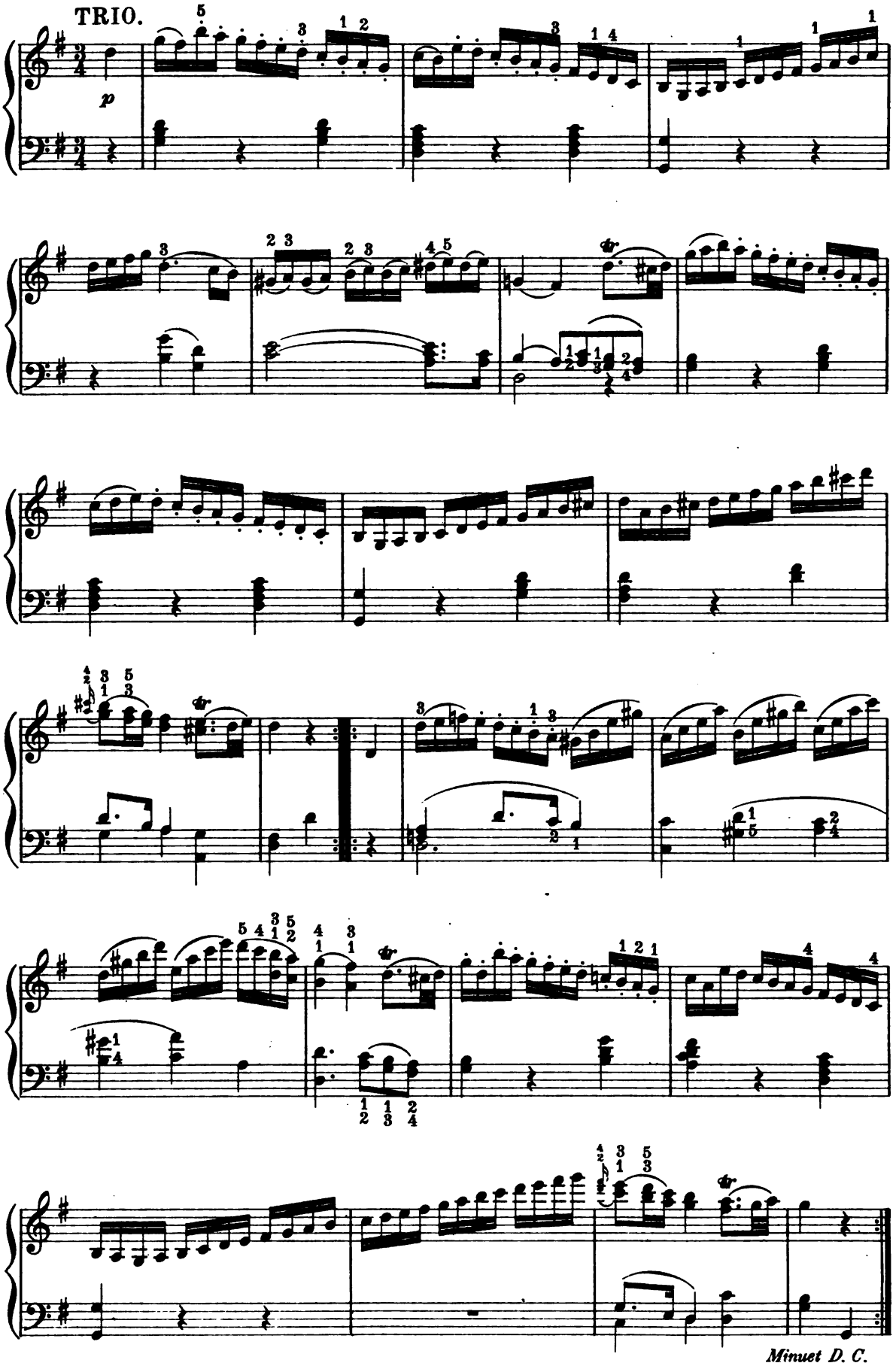

sf p
sf p
p
fp
p
f p
f p
f
Fine.

TRIO.



Minuet D. C.

TRIO.



Minuet D. C.

Horatio W. Parker

HORATIO WILLIAM PARKER

HORATIO WILLIAM PARKER was born at Auburndale, near Boston, September 15, 1863. He inherits his creative ability and artistic temperament from his father, Charles Edward Parker, who was a prominent architect in Boston for nearly half a century. From his mother he received his earliest musical tuition, and to her appreciative and careful guidance much of the success of his later life is due.

When fourteen years of age he first applied himself seriously to the study of music. He began to study theory with Stephen A. Emery, piano with John Orth, and composition with G. W. Chadwick. Five years later, in 1882, he went to Munich to finish his technical education, and remained there until 1885, studying organ and composition under Rheinberger and conducting under Ludwig Abel. While in Munich the following list of his compositions was performed: *Concert Overture* in E-flat (1884); *Psalm xxiii.* for female chorus, organ and harp (1884); *Romance* for chorus and orchestra (1884); *Symphony* in C (1885); *Regulus, Heroic Overture* (1885); and *King Trojan*, ballad for chorus and orchestra (1885). The latter has in recent years been performed in various cities in America. Among his classmates in Munich were Henry Holden Huss of New York and Arthur Whiting of Boston, both of whom have since become well known as composers throughout the country.

In 1885 Mr. Parker returned to America and became professor of music at the Cathedral Schools of St. Paul and St. Mary, Garden City, L. I. A year after, he was appointed organist and choir-master of St. Andrew's Church, Harlem, which position he resigned in 1888 for a similar one in the Church of the Holy Trinity in New York. For a number of years he was a teacher in the National Conservatory.

In May, 1893, he moved to Boston and became organist of Trinity Church, at the same time teaching and giving much thought to new compositions. In the fall of 1894 he became Battell professor of music at Yale, at the same time keeping up his connection with the profession in Boston.

His last, and by far his most important composition, is a Cantata in eleven numbers, *Hora Novissima*, which was first performed in New York by the Church Choral Society, for which it was written, May 3, 1893, and was at once given high rank. It was also given during the year by the Handel and Haydn Society of Boston, the Hampden County Musical Association of Springfield, in Chicago and in Cincinnati. The selection of the text for *Hora Novissima* was probably due to its having been his father's favorite among old Latin hymns. The work is dedicated to his father's memory and was begun the year he died.

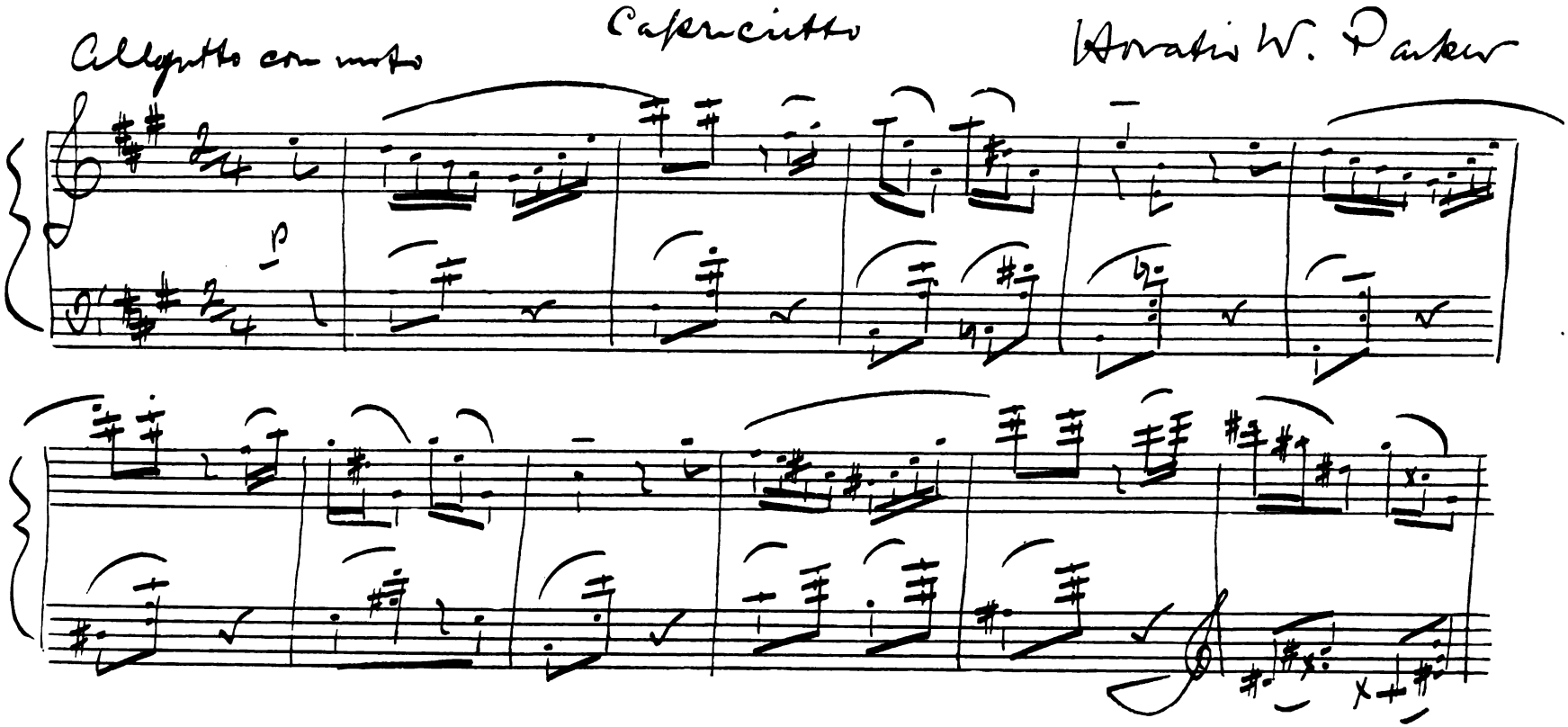
Among his principal compositions, in addition to those mentioned above, are the following: —

The Holy Child — a Cantata for Christmas-tide.
Magnificat in E-flat.
Nunc Dimittis in E-flat.
Bow Down Thine Ear.
The Lord is My Light.
Te Deum in A.
Harold Harfager.
Dream King and His Love.
Come, See the Place Where Jesus Lay (Easter).

Three Songs: No. 1, *Violet;* Nos. 2 and 3, *Two Love Songs.*

Three Songs: No. 1, *I Know a Little Rose;* No. 2, *My Lady-Love;* No. 3, *On the Lake.*

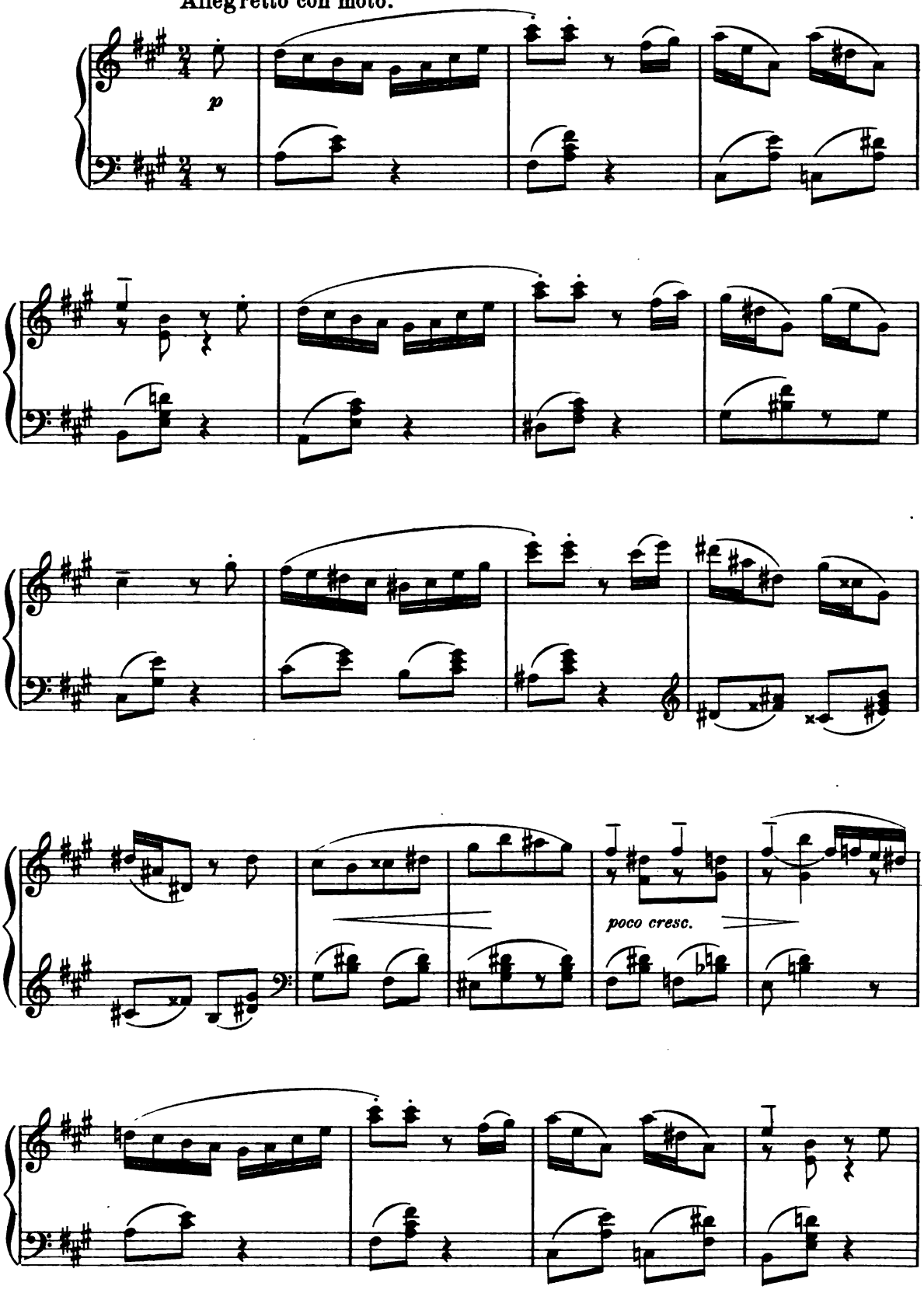
Six Songs: No. 1, *Calvary Song;* No. 2, *Egyptian Serenade;* No. 3, *The Light is Fading Down the Sky;* No. 4, *O, Ask Me Not;* No. 5, *Pack, Clouds, Away!;* No. 6, *Spring Song.*


Allegretto con moto
Capriccietto
Horatio W. Parker
p

Capricietto.

HORATIO W. PARKER.

Allegretto con moto.



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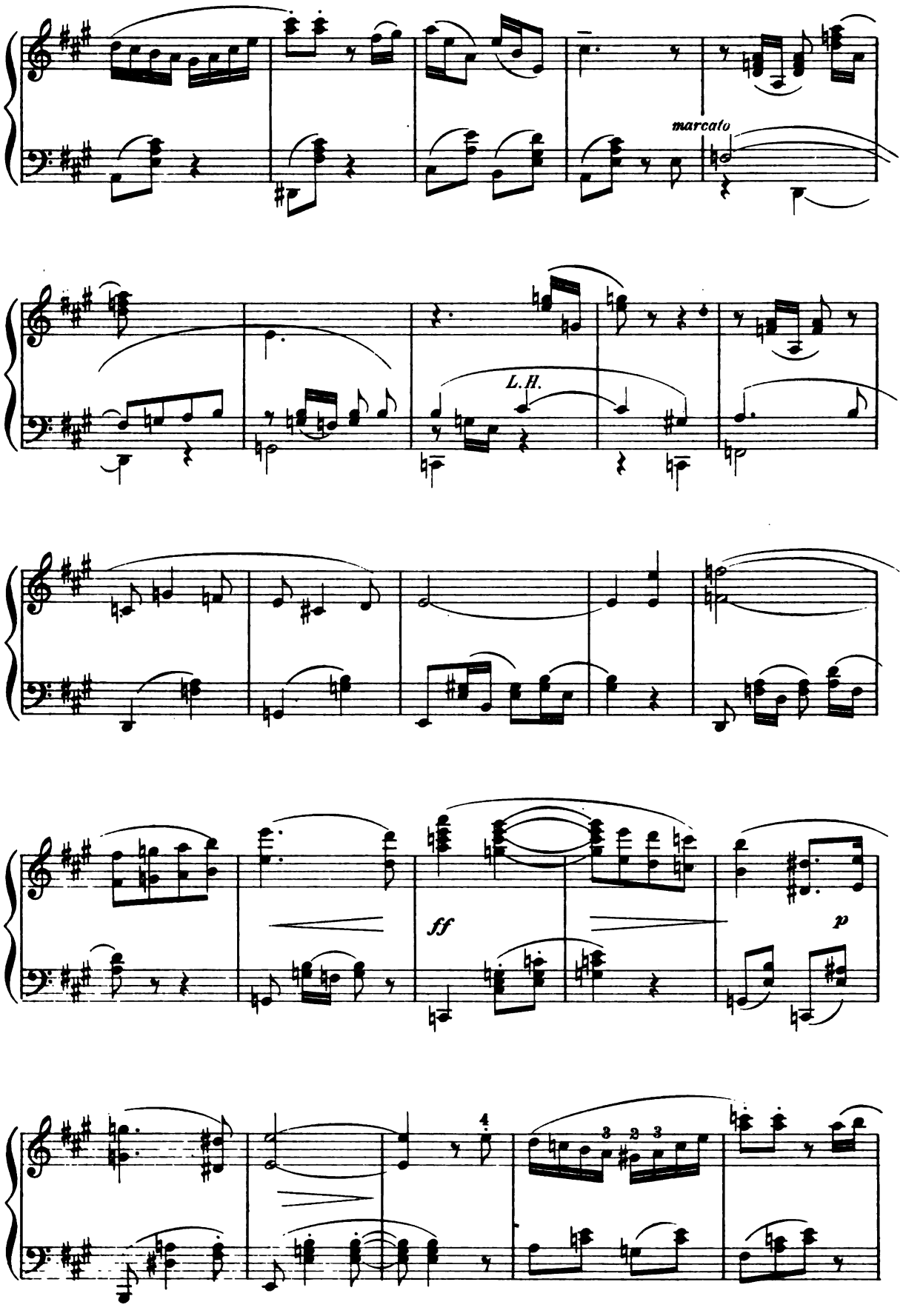
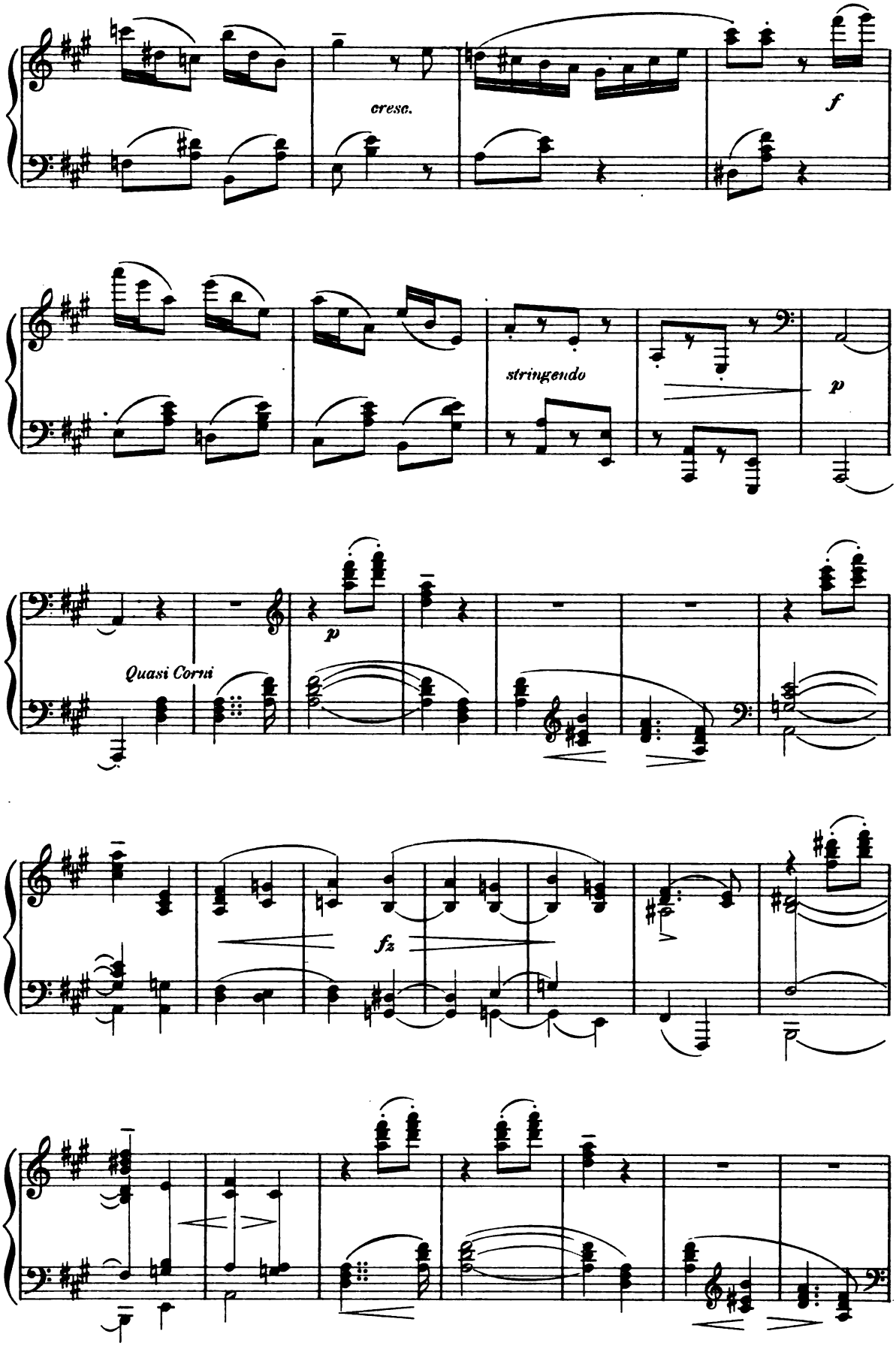
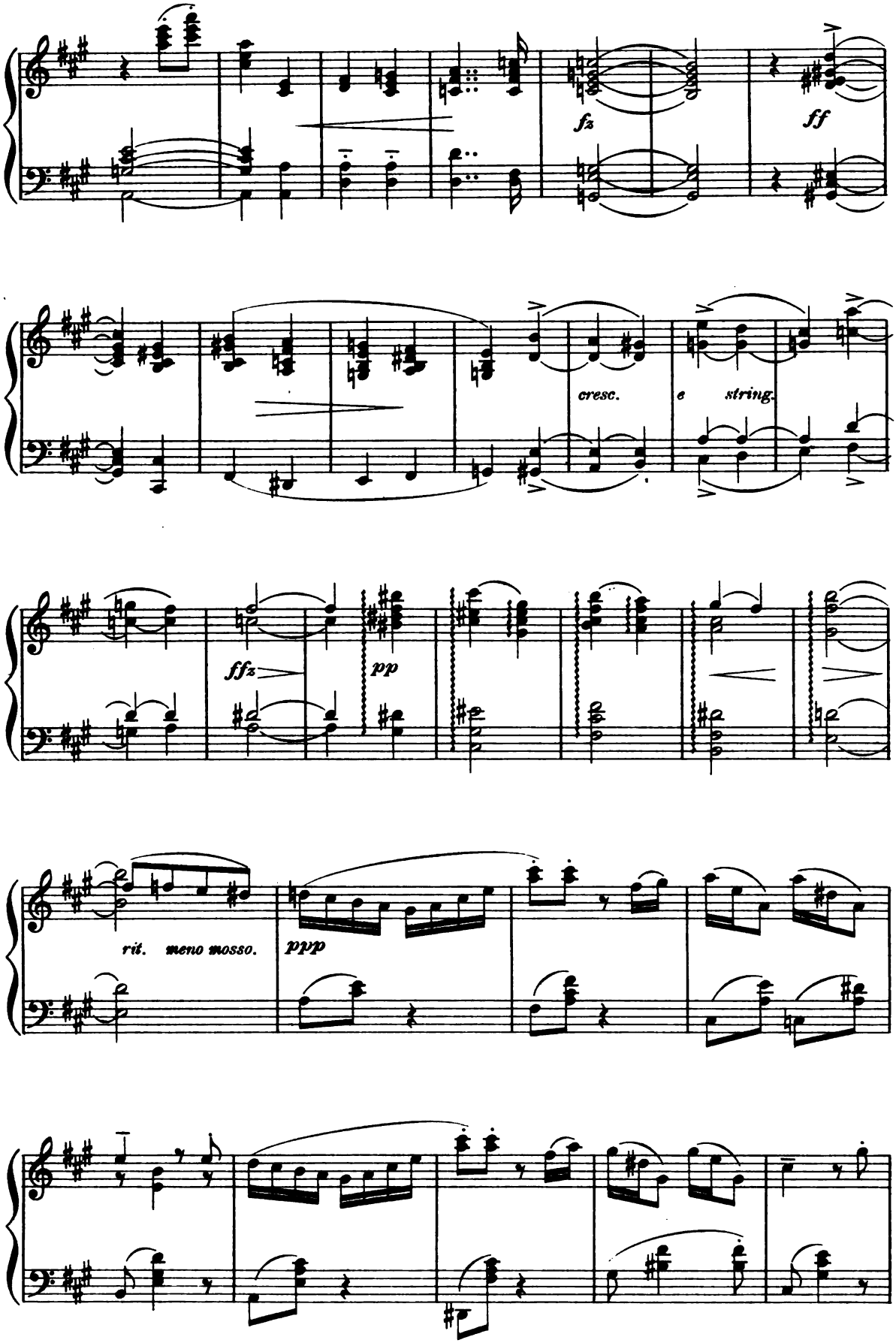
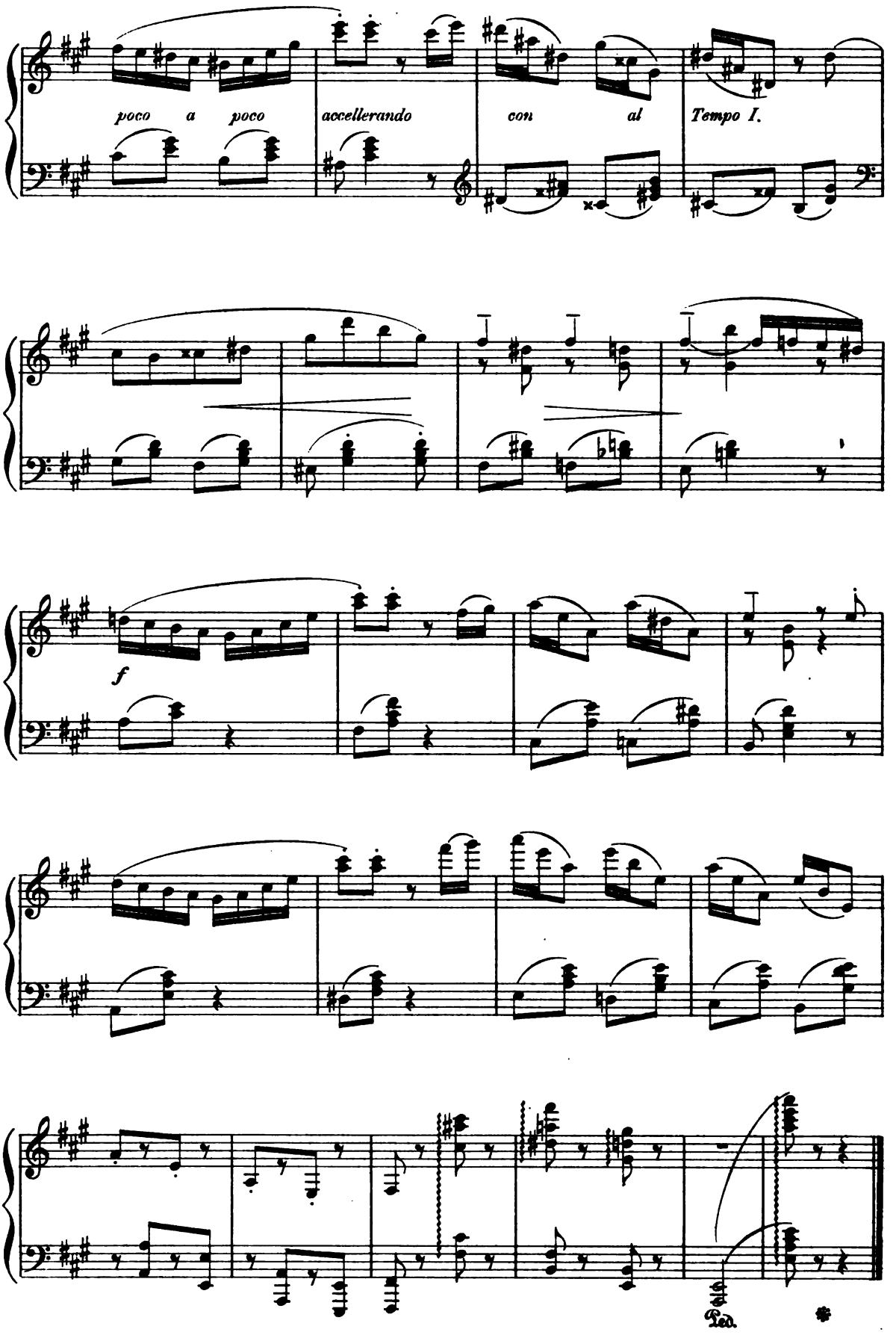

marcato
L.H.
ff
p


cresc.
f
stringendo
p
p
Quasi Corni
fz

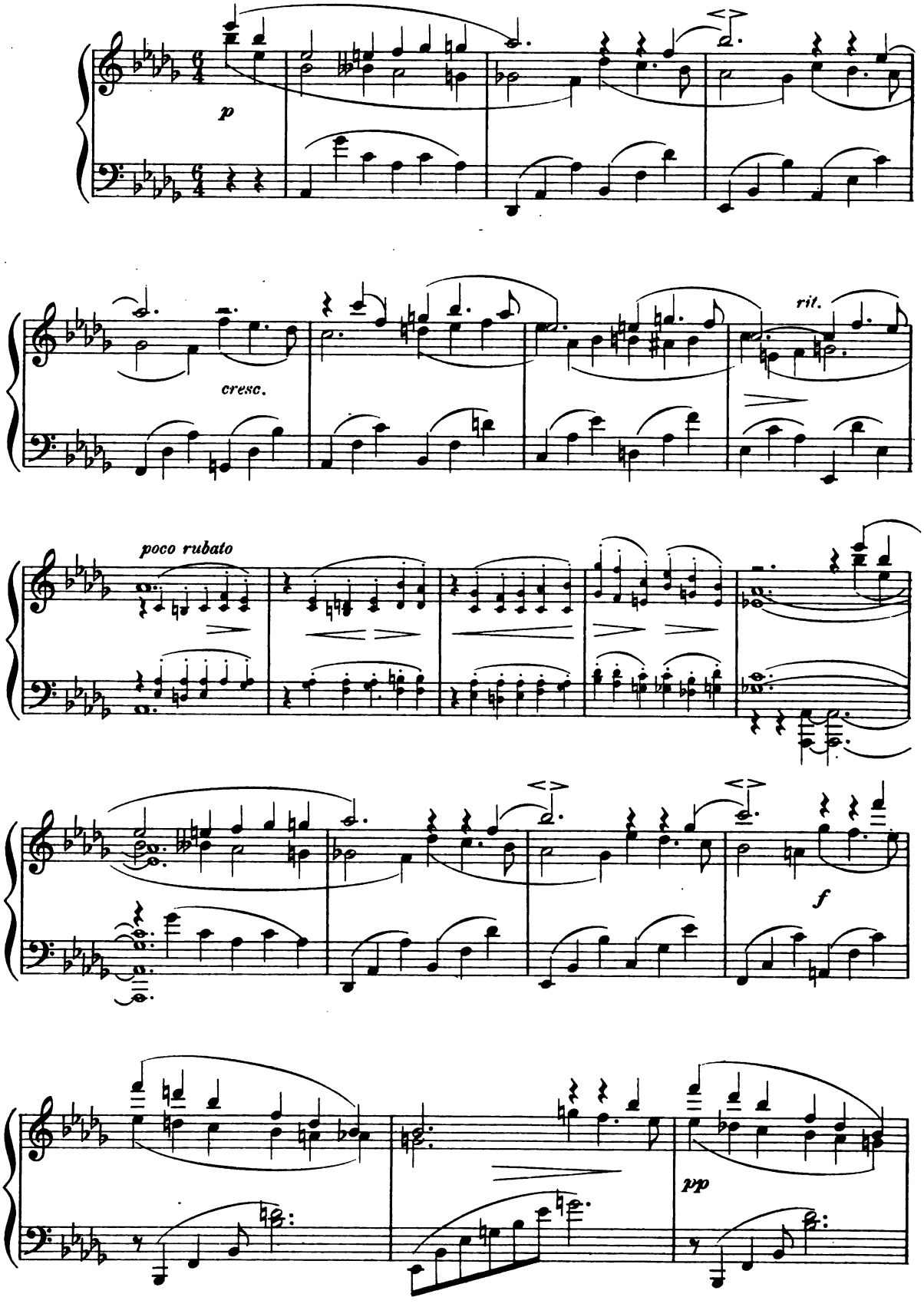

fz
ff
cresc.
e string.
ffz
pp
rit. meno mosso.
ppp


poco a poco
accellerando
con al
Tempo I.
f
Ped.

Dialogue.

Andantino.

HORATIO W. PARKER.



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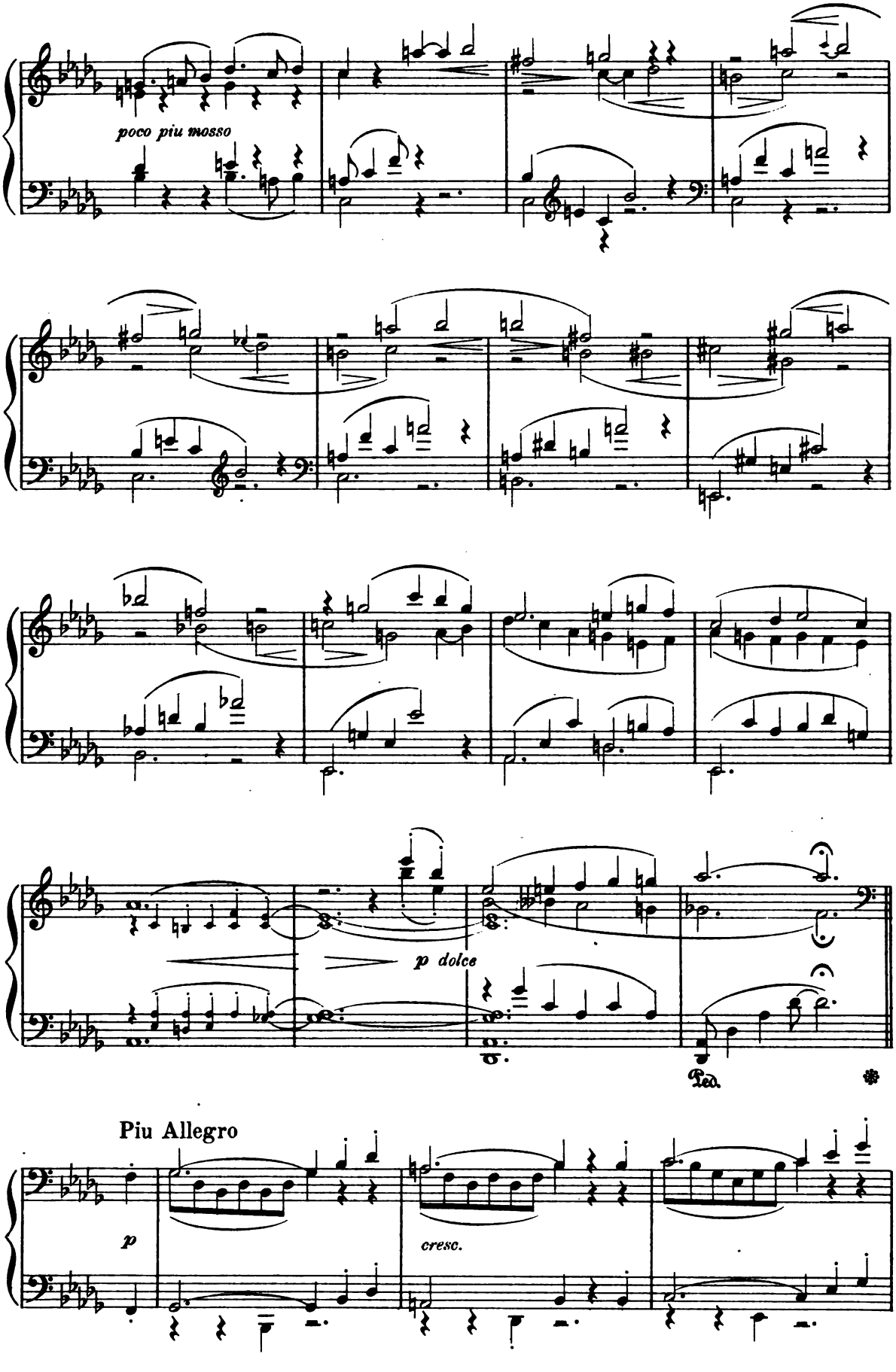
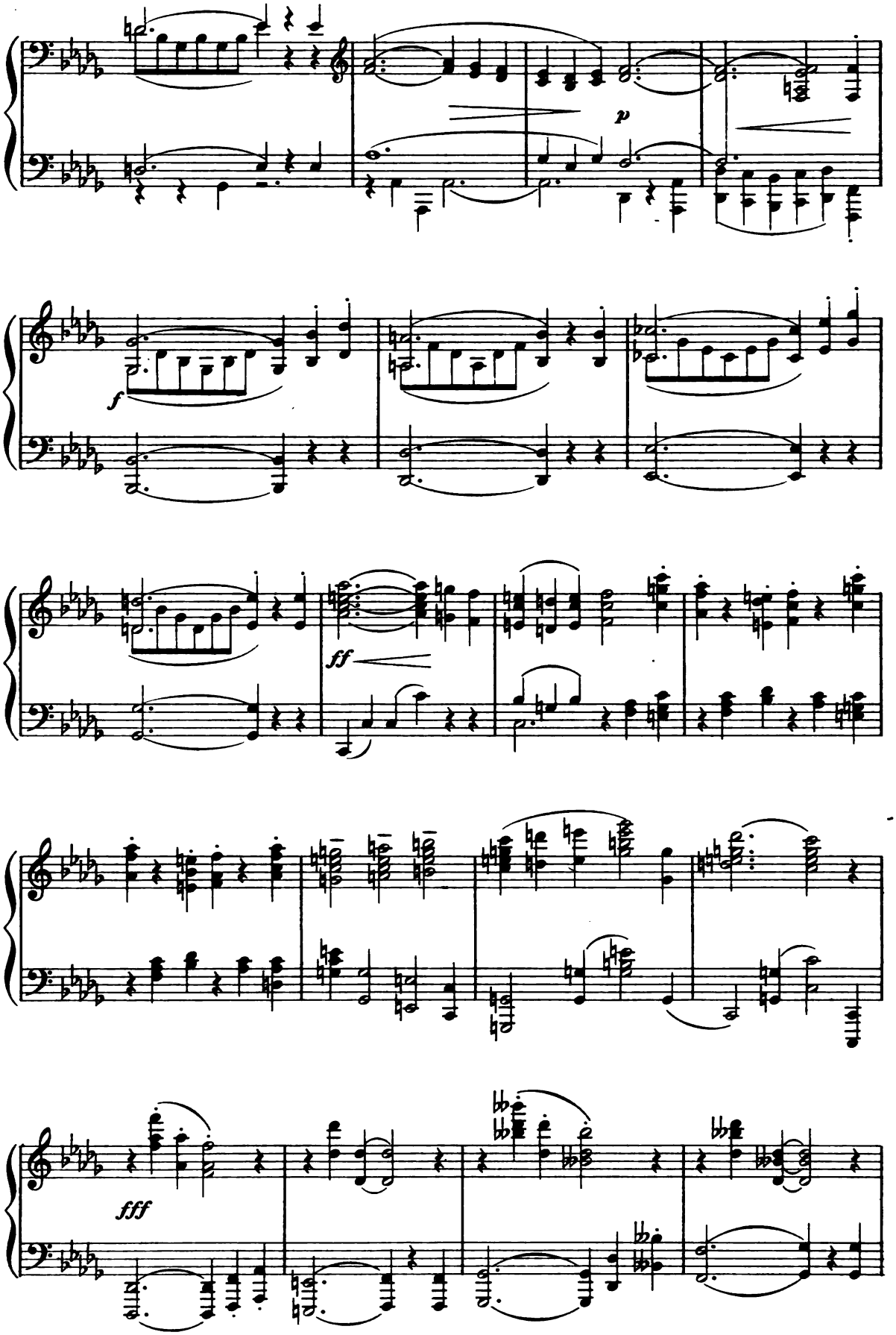
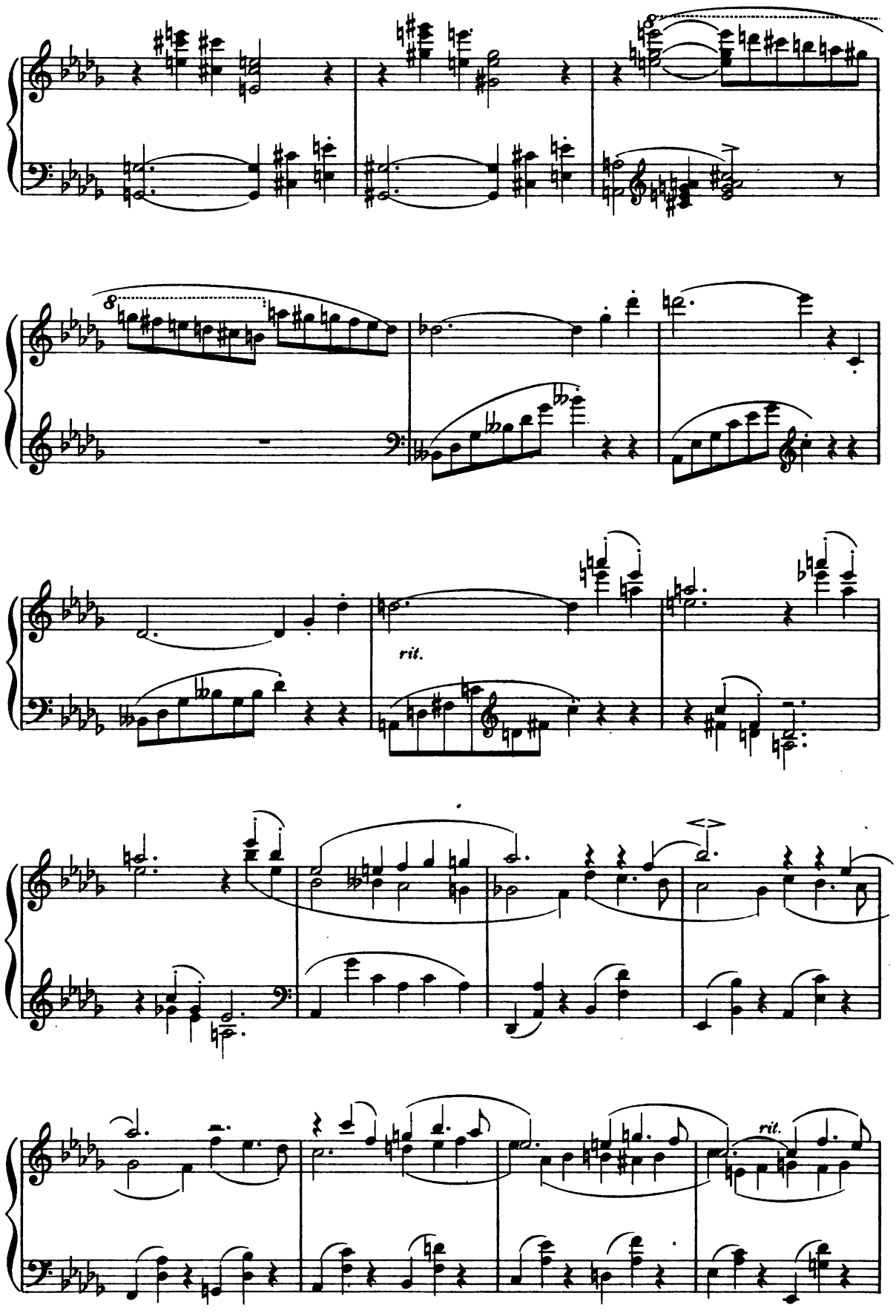
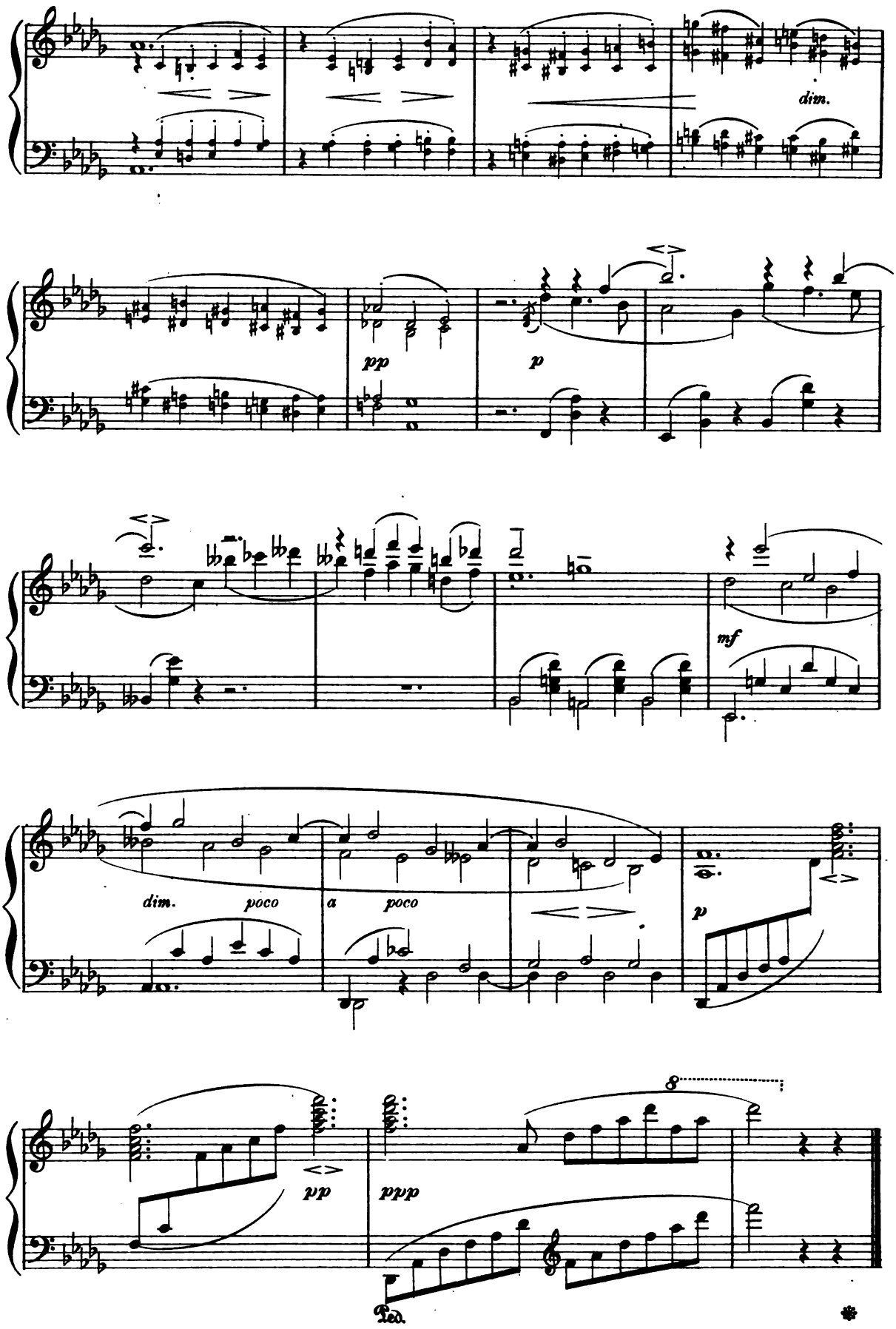

poco piu mosso
p dolce
Ped.
Piu Allegro
p
cresc.


p
f
ff
fff

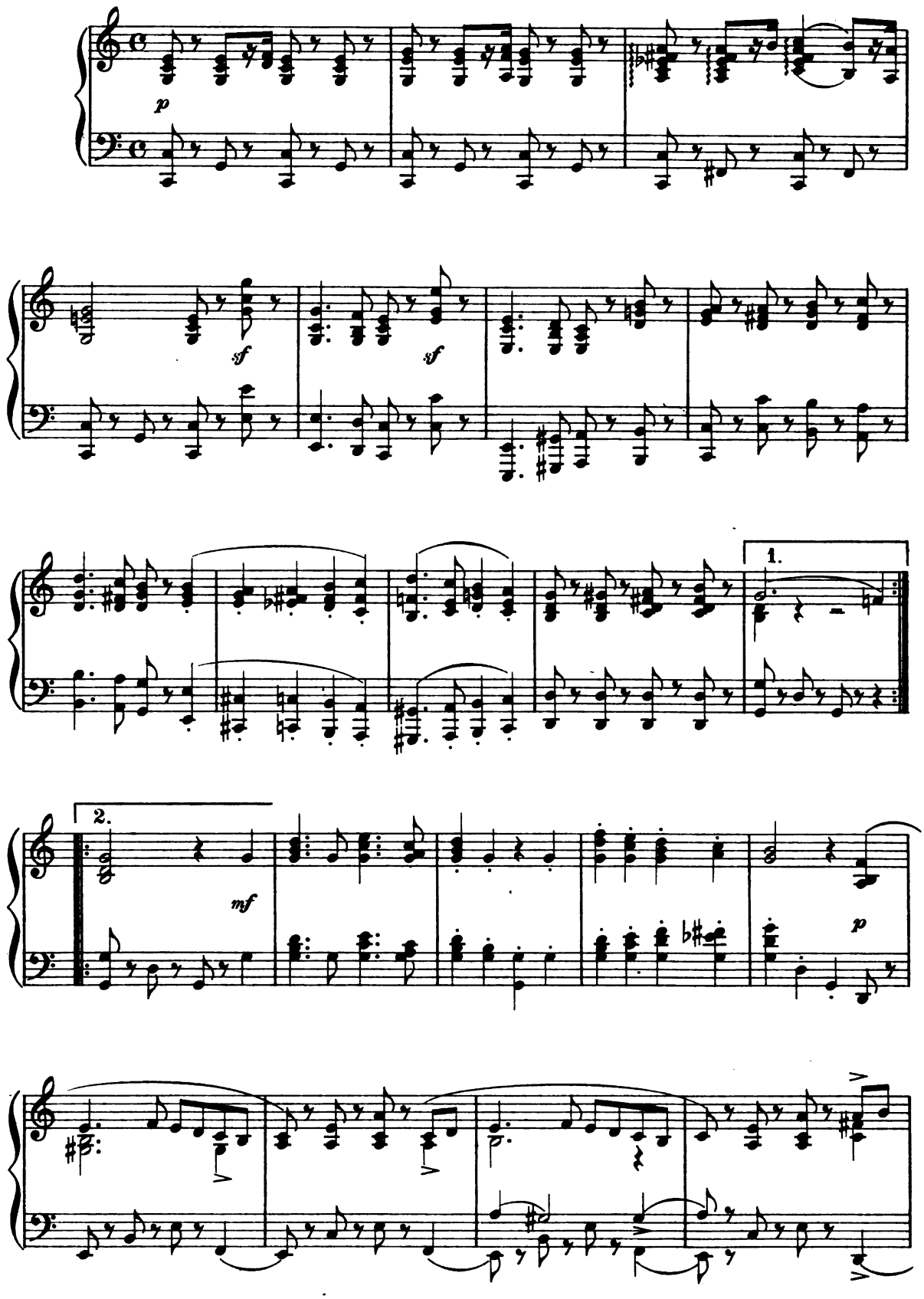

8
8
rit.
rit.

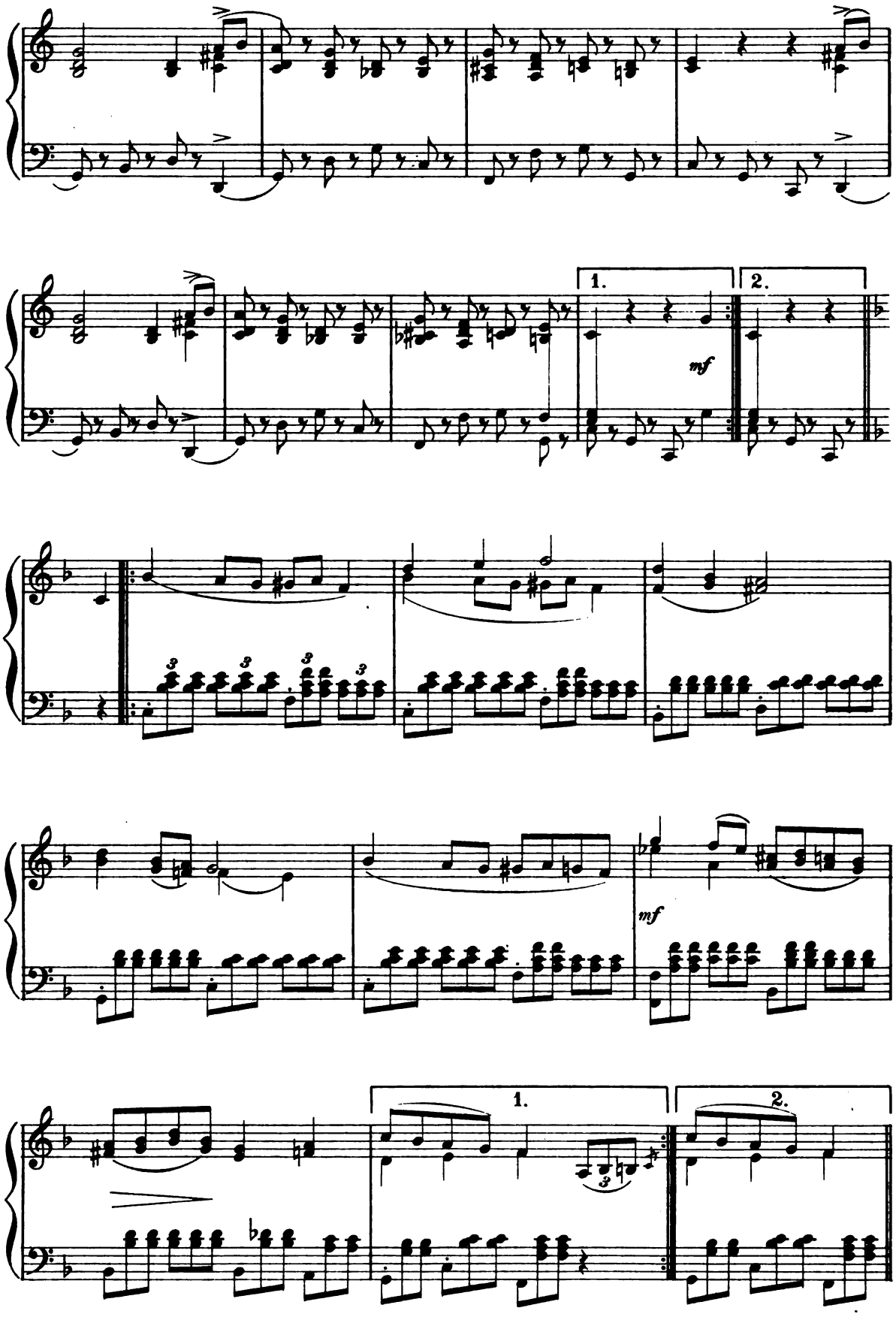

dim.
pp
p
mf
dim.
poco
a
poco
p
pp
ppp
8
Ped.

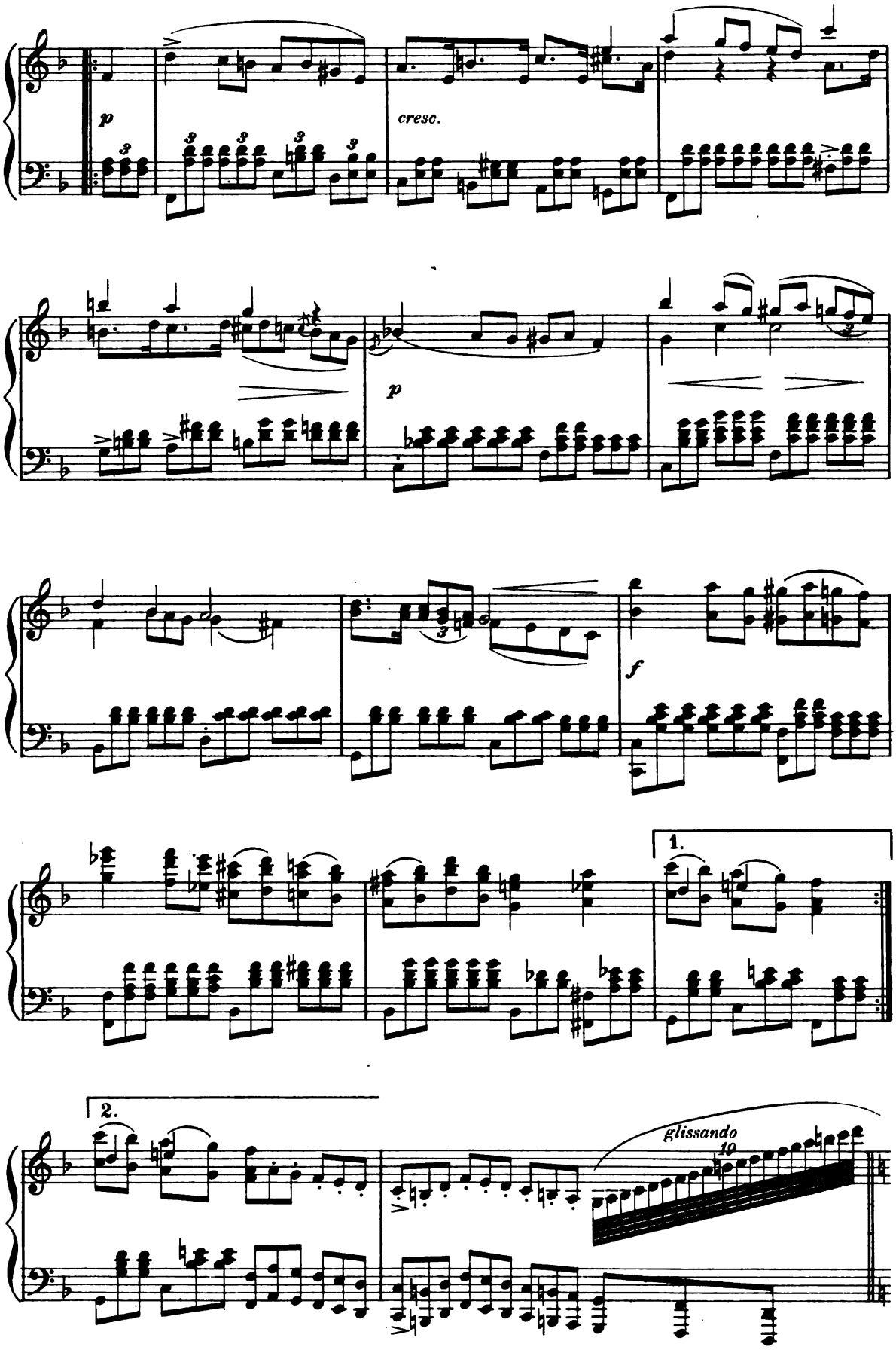
In Spring.

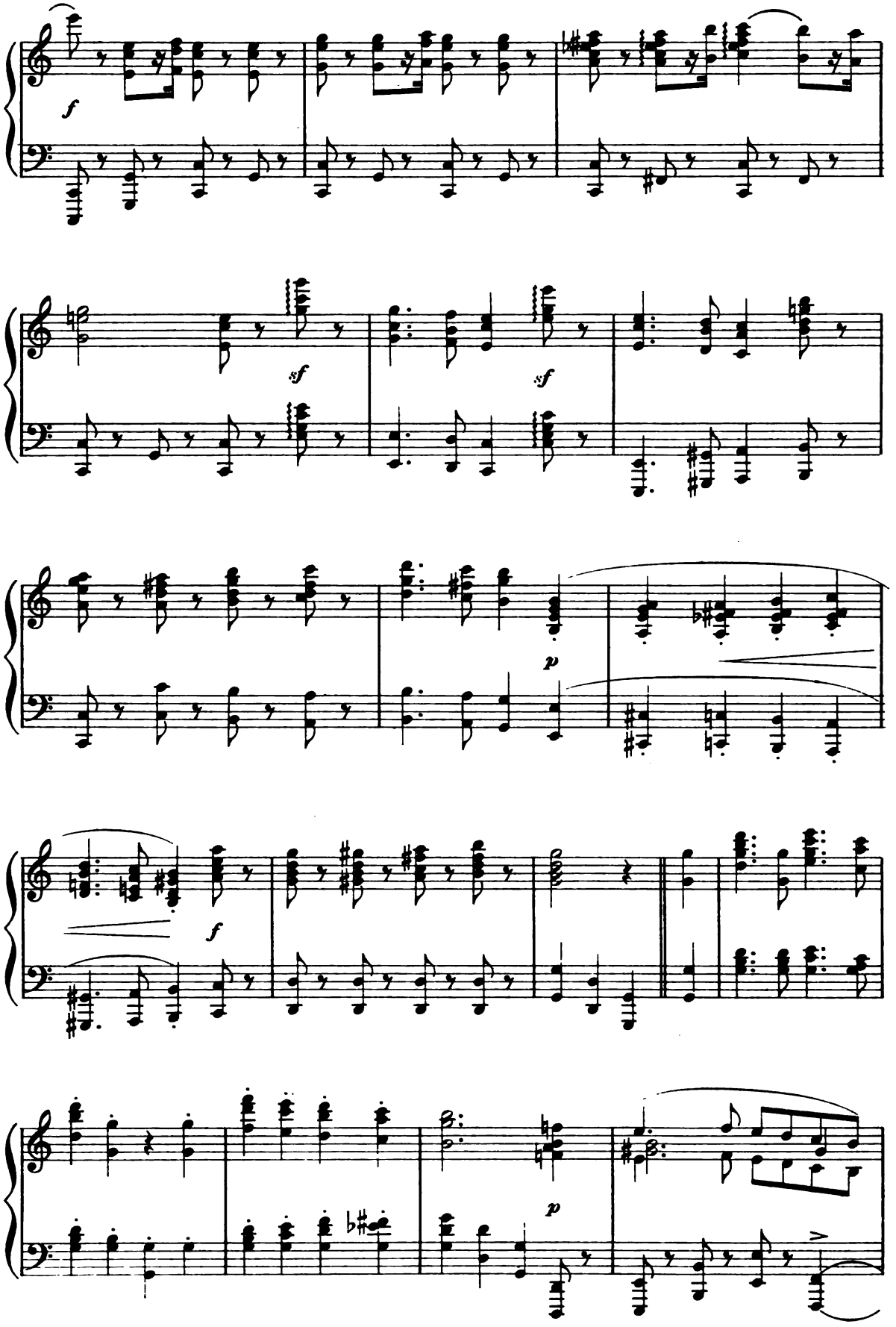
MARCH.

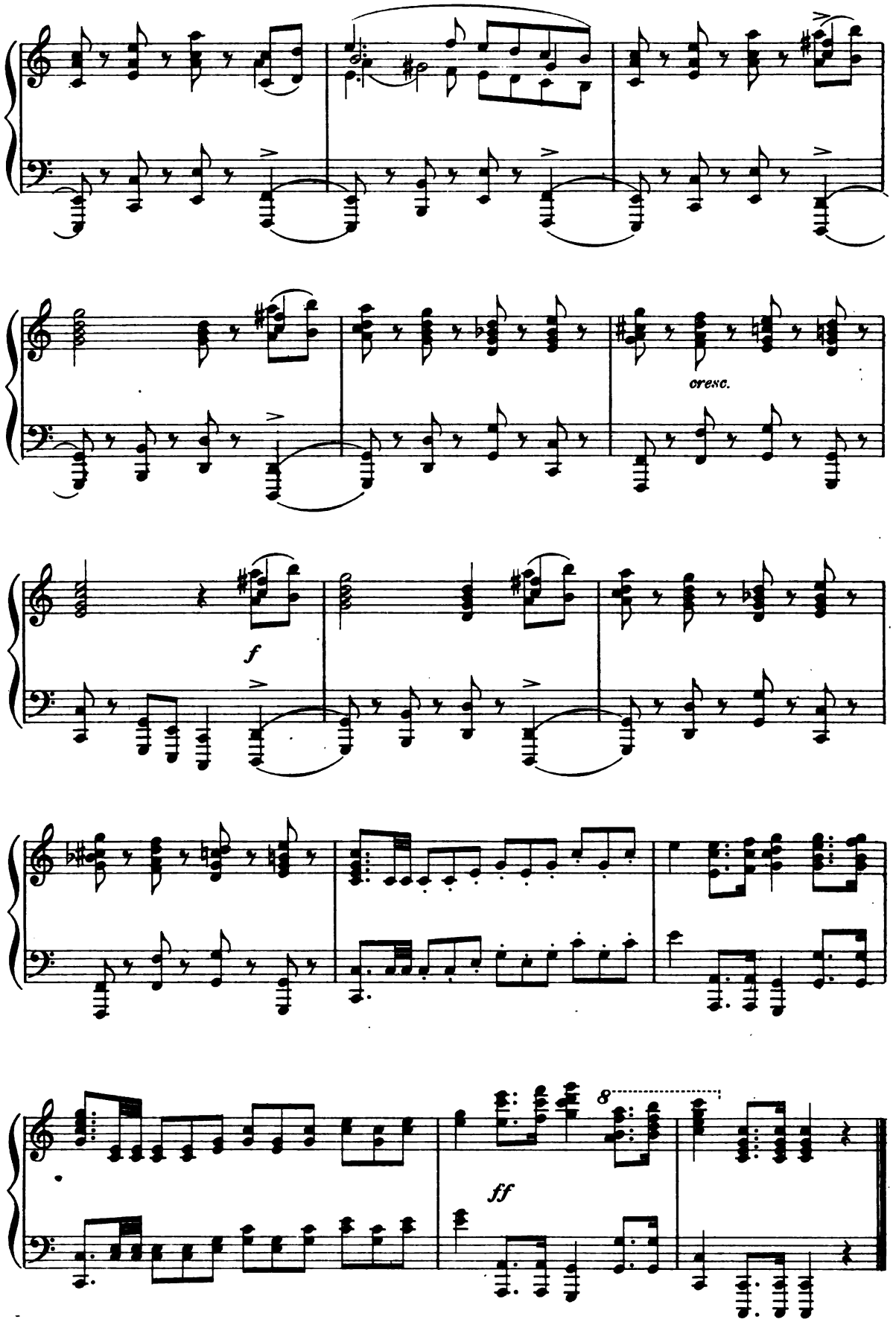
R. VOLKMANN, Op. 22. №2.




1.
2.
mf
mf
1.
2.

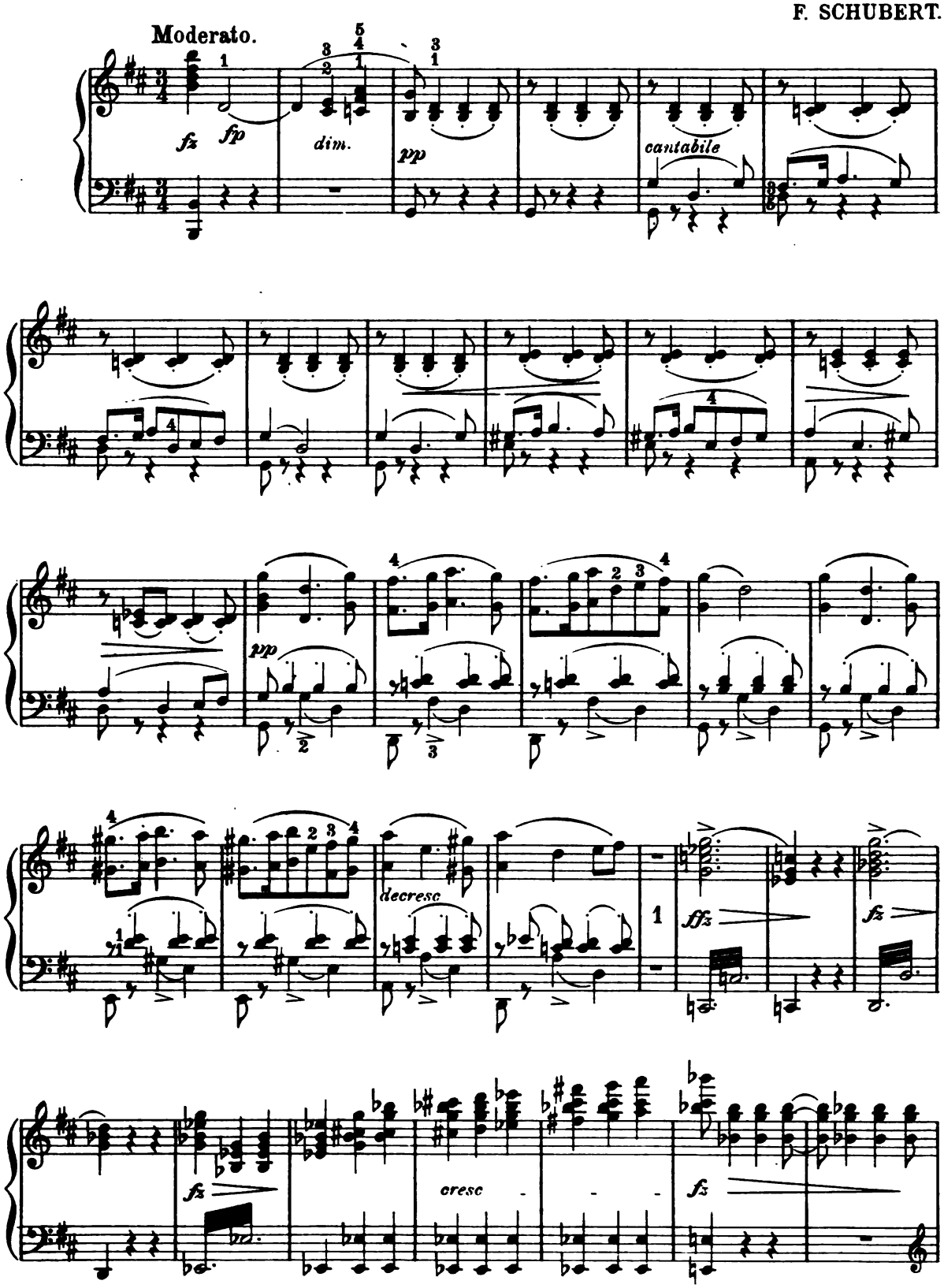

p
cresc.
p
f
1.
2.
glissando

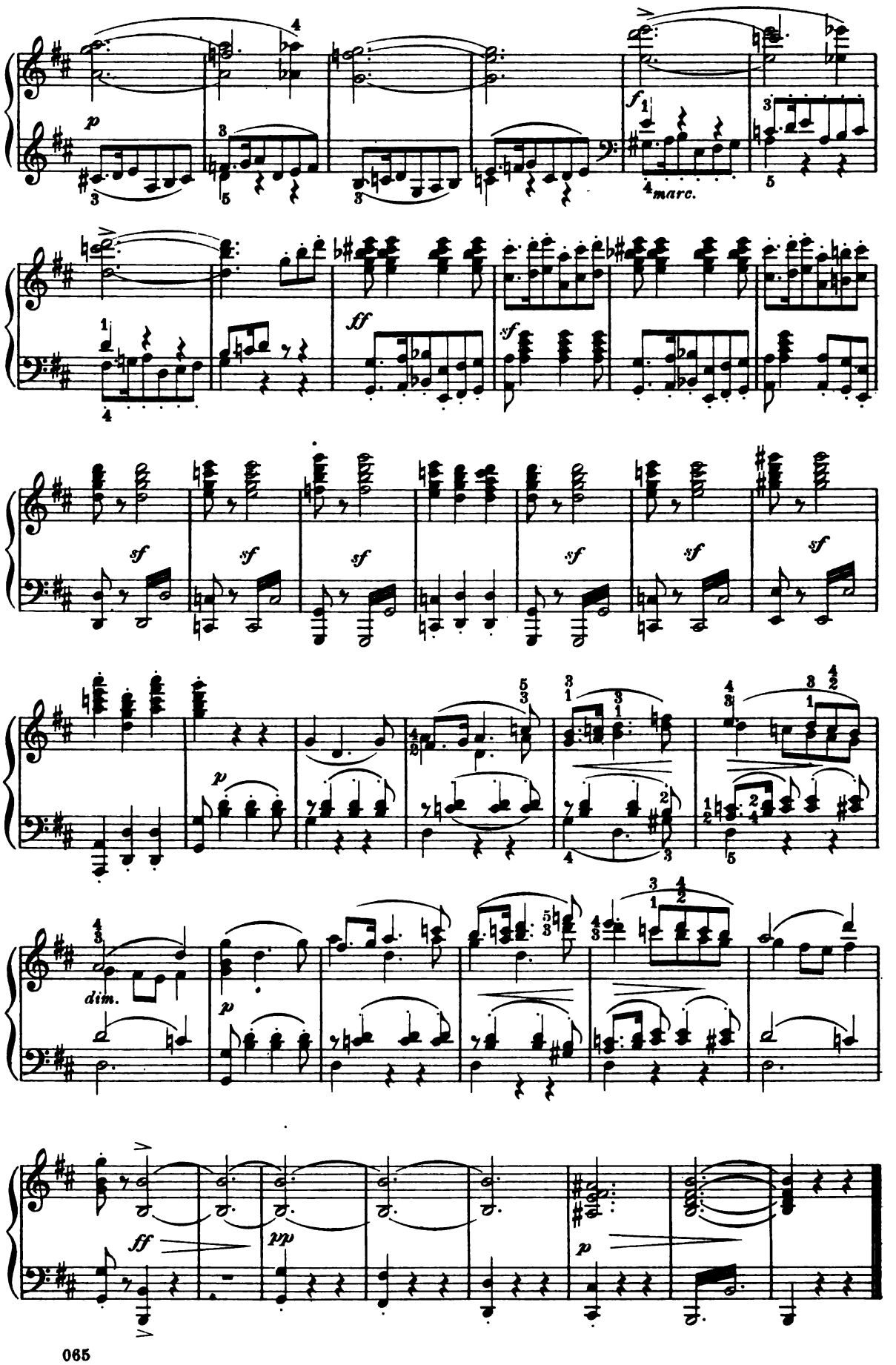

f
sf
sf
p
f
p


cresc.
f
8
ff

From the Eighth (unfinished) Symphony.

F. SCHUBERT.

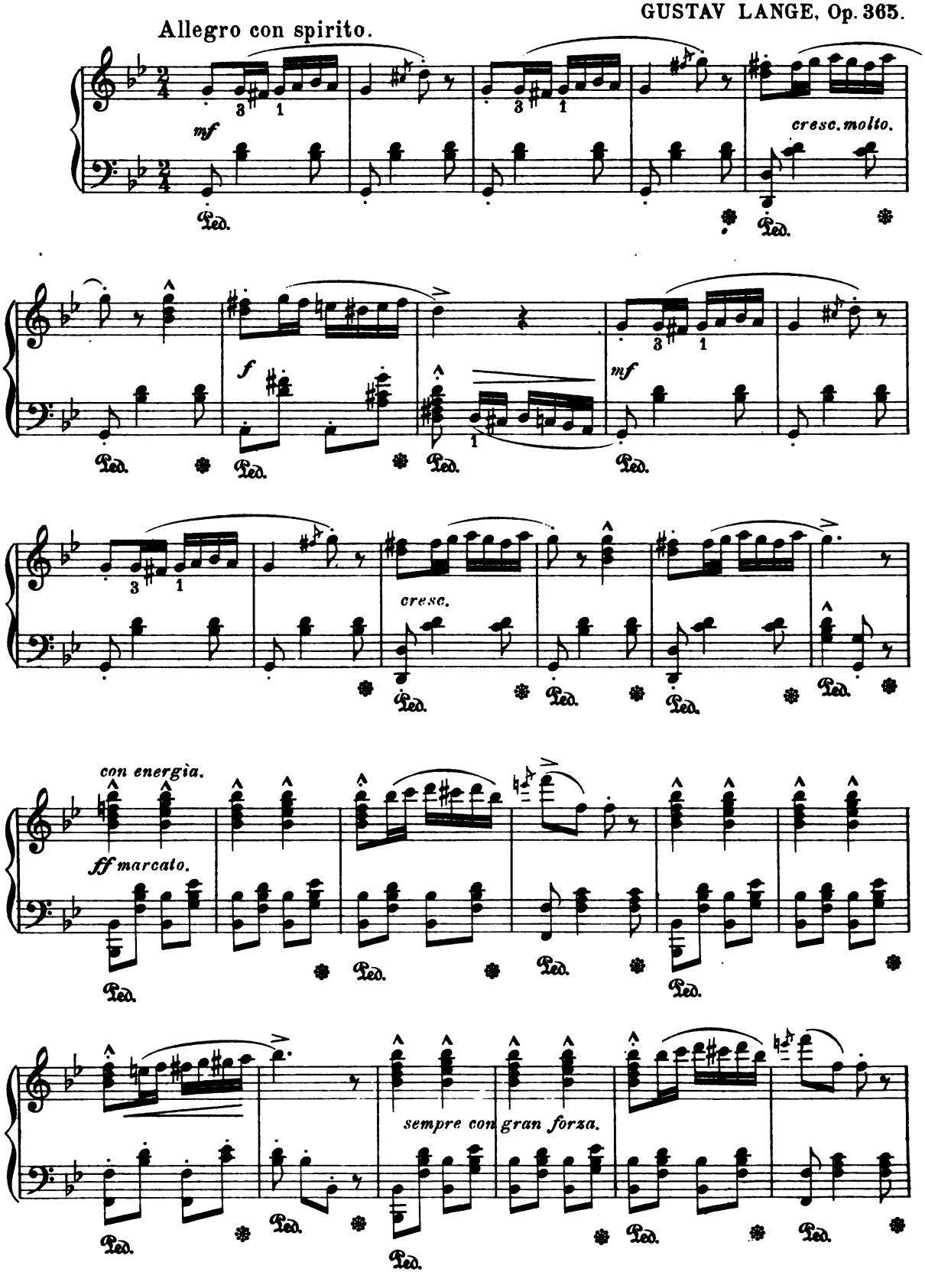


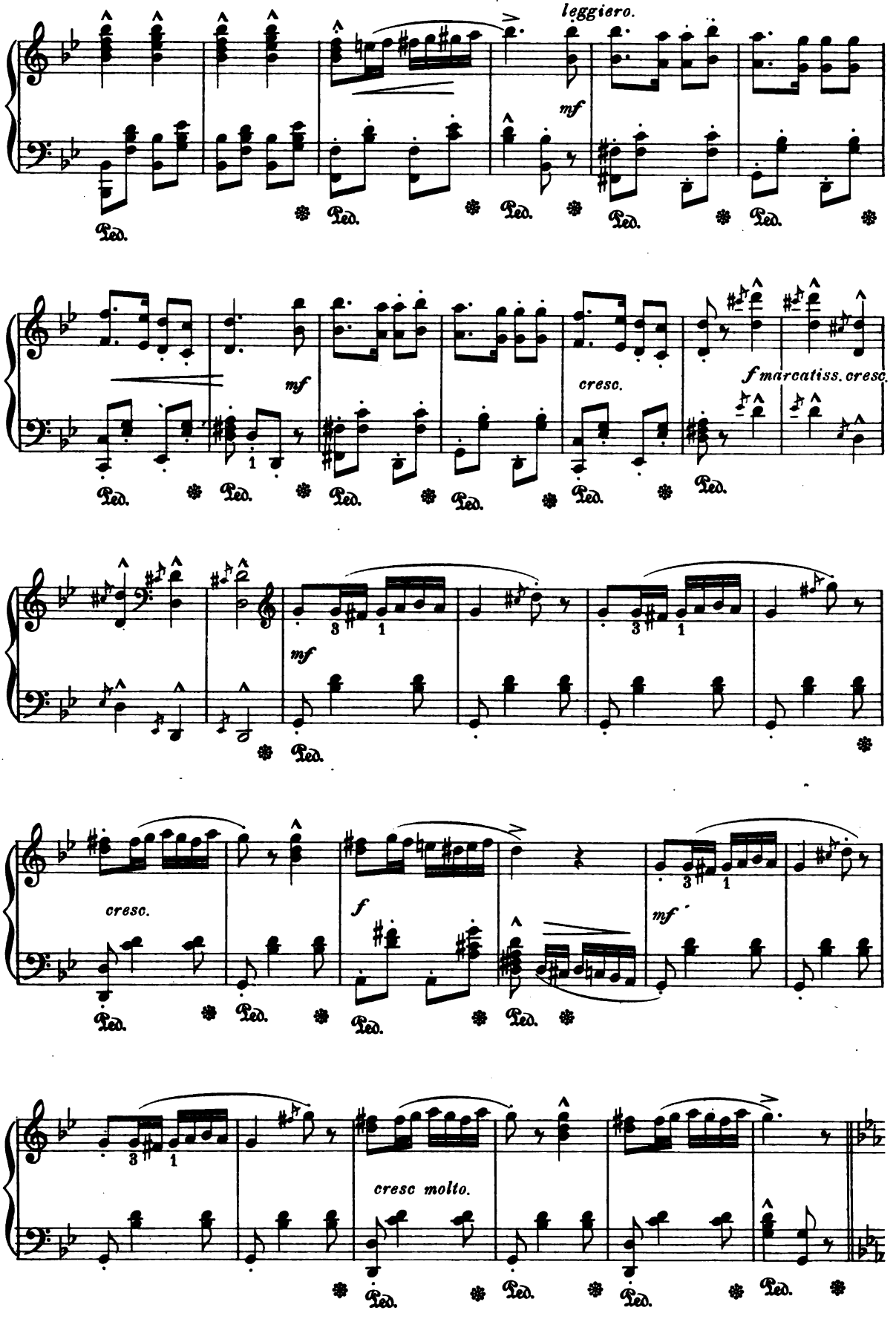

p
f
marc.
ff
sf
p
dim.
p
ff
pp
p

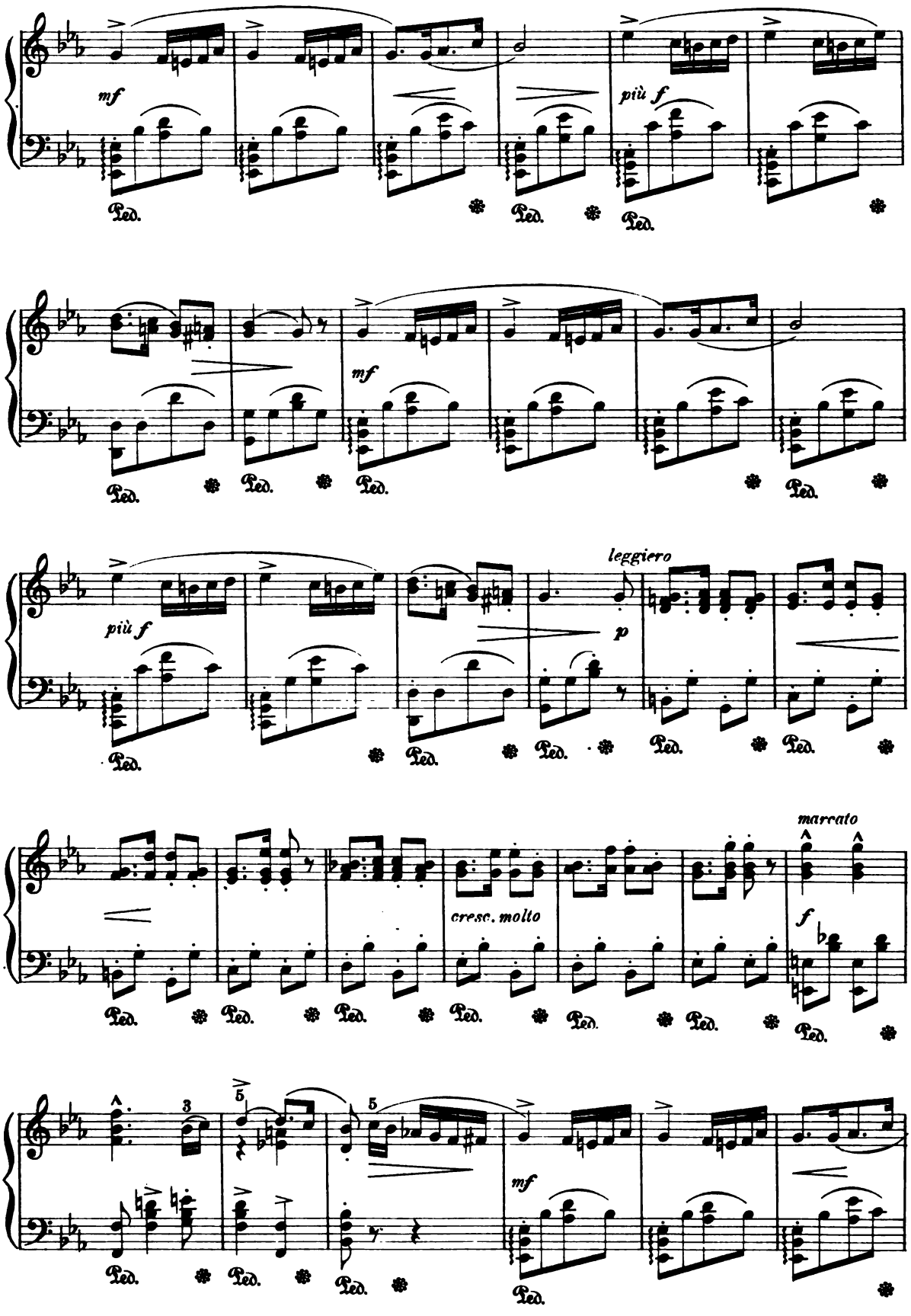
À la Cosaque.

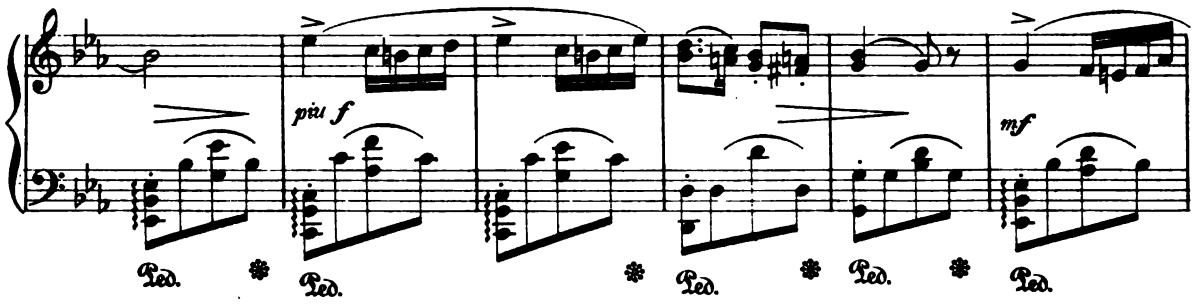
MORCEAU CARACTÉRISTIQUE.

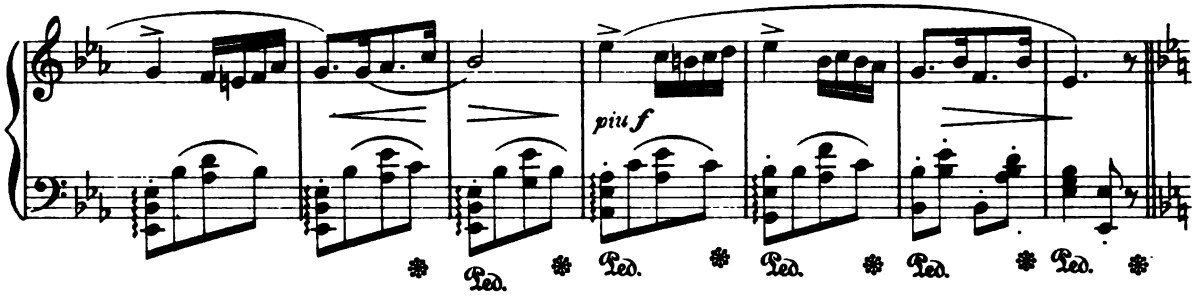
GUSTAV LANGE, Op. 365.



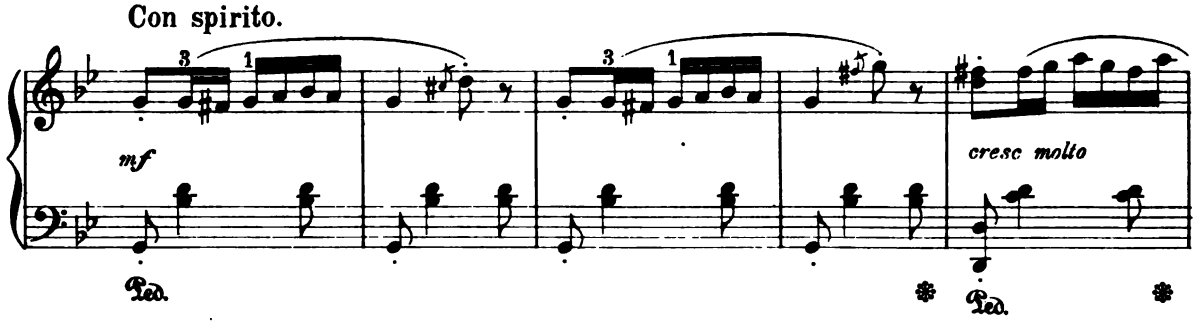

leggiero.
mf
Ped.
mf
cresc.
f marcatiss. cresc.
mf
cresc.
f
mf
cresc molto.

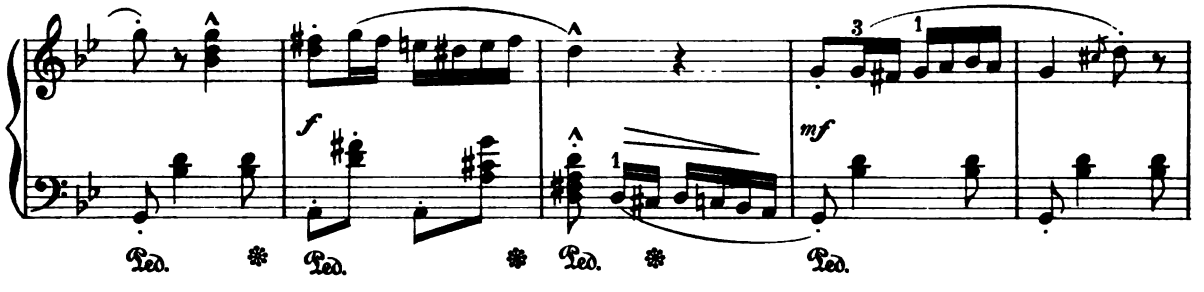

mf
più f
Ped.
mf
più f
leggiero
p
cresc. molto
marcato
f
3
5
5
mf

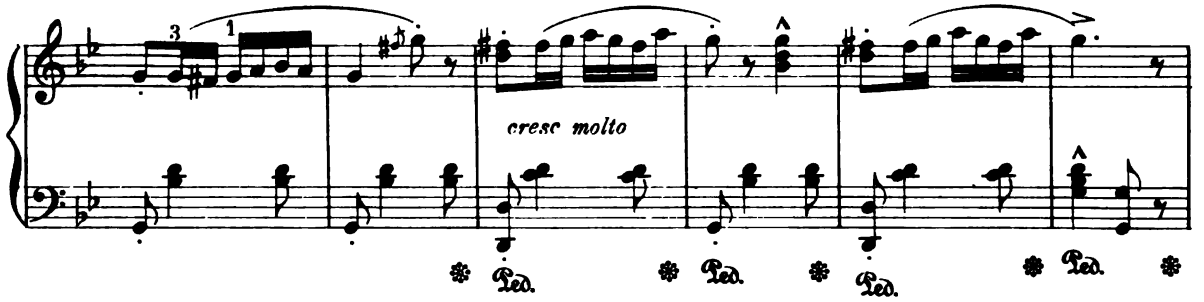

più f
mf
Ped.

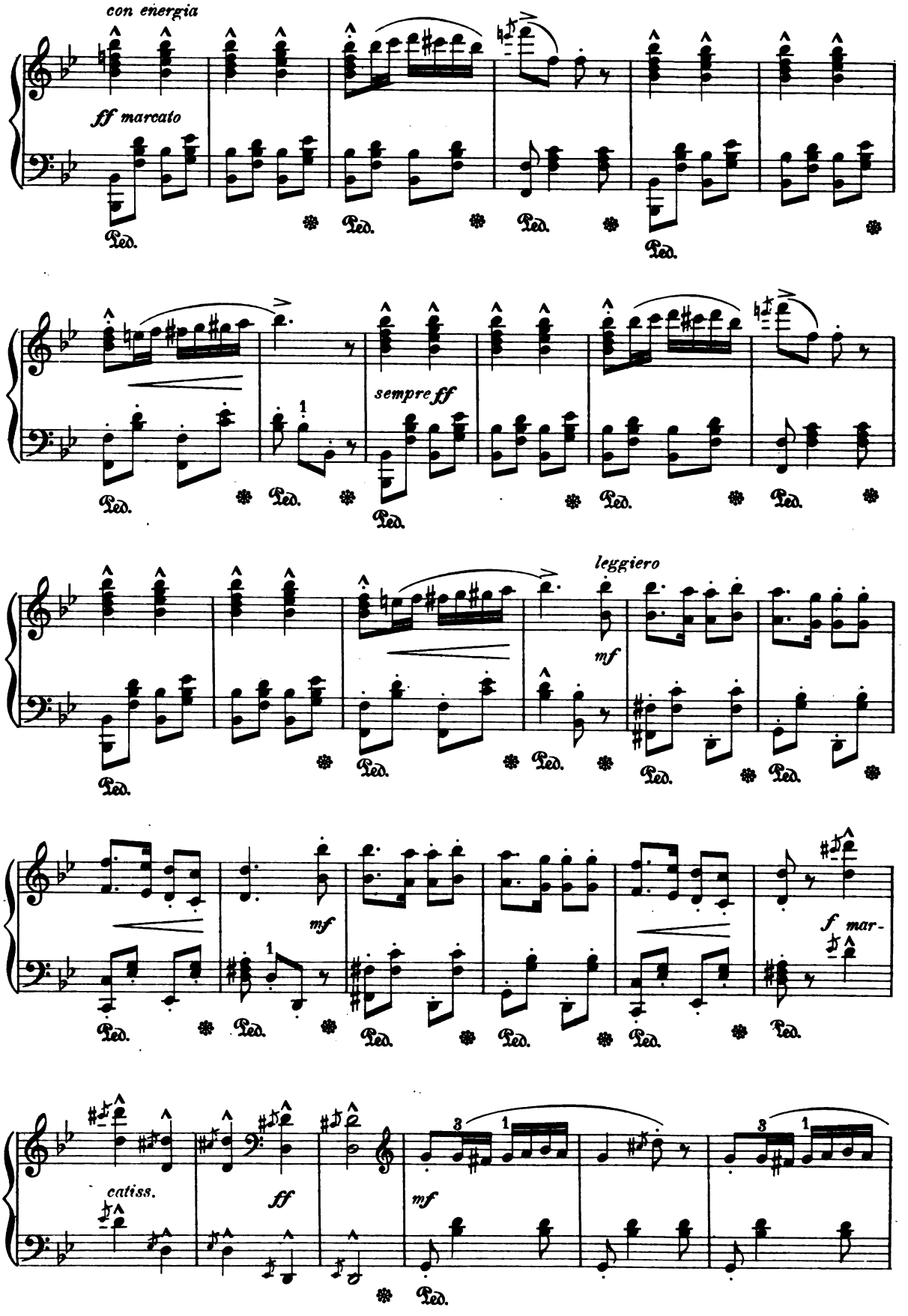

più f
Ped.

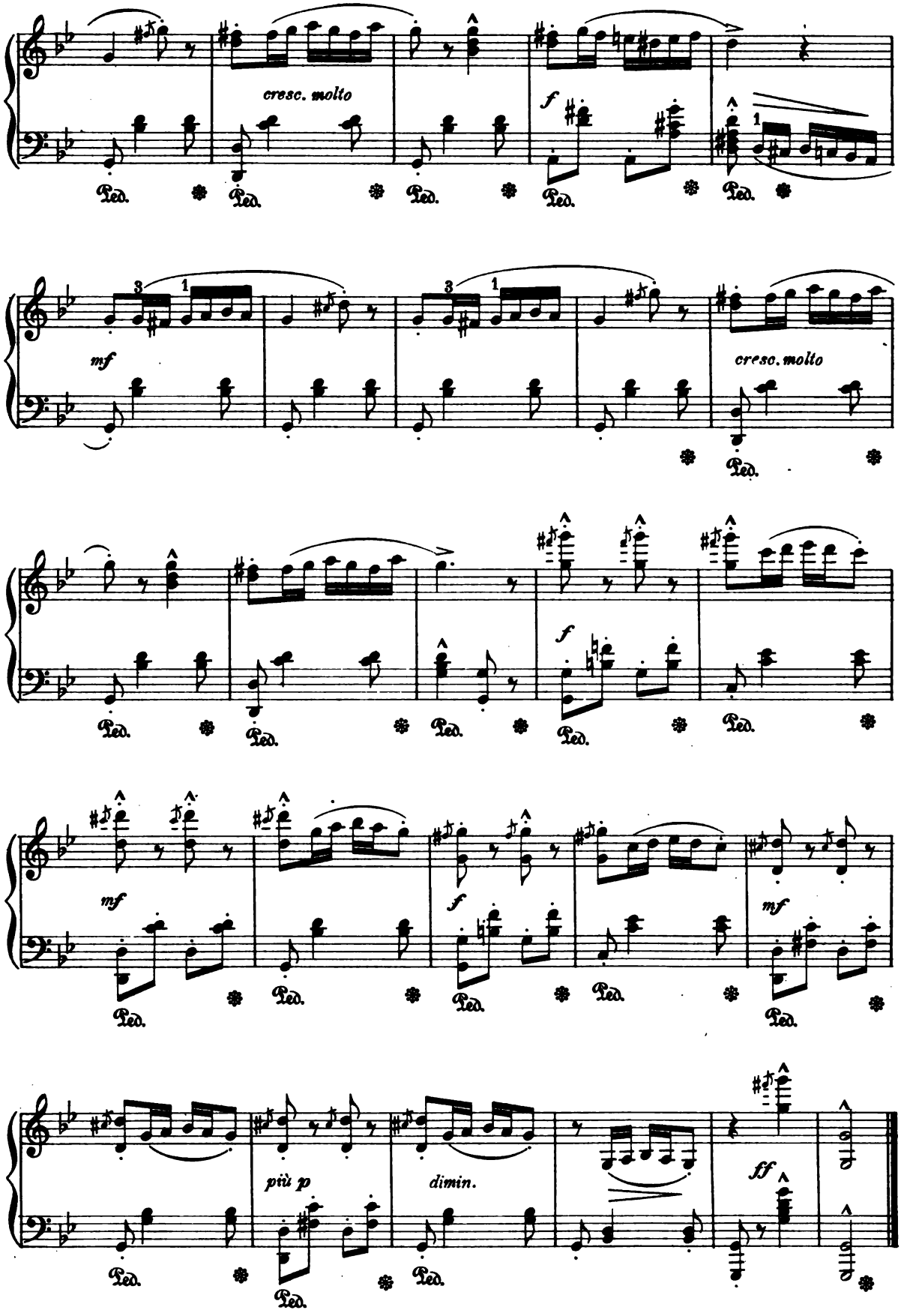
Con spirito.


mf
cresc molto
Ped.


f
mf
Ped.


cresc molto
Ped.


con energia
ff marcato
Ped.
sempre ff
leggiero
mf
f mar-
catiss.
ff
mf

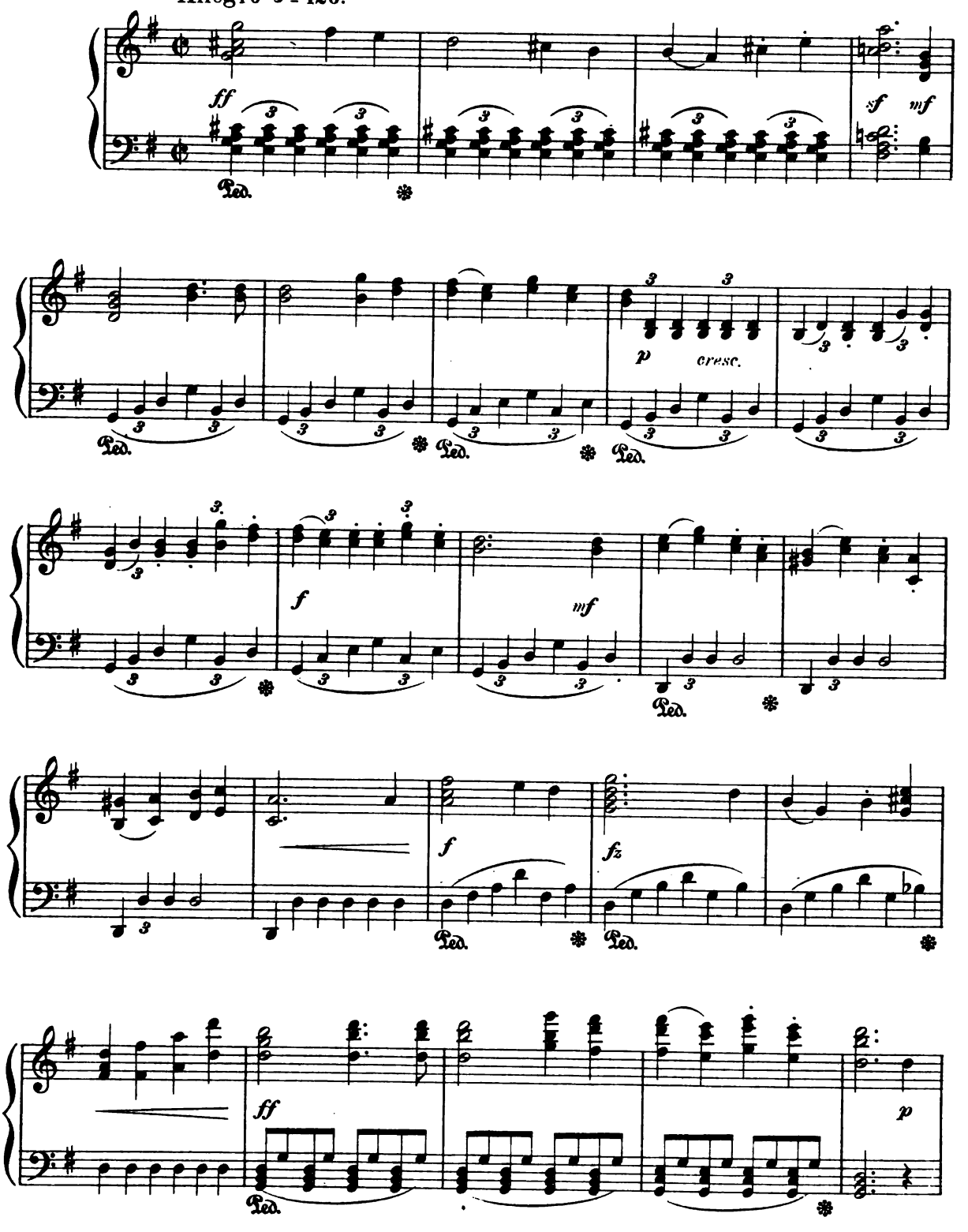

cresc. molto
f
mf
cresc. molto
f
mf
f
mf
più p
dimin.
ff
Ped.

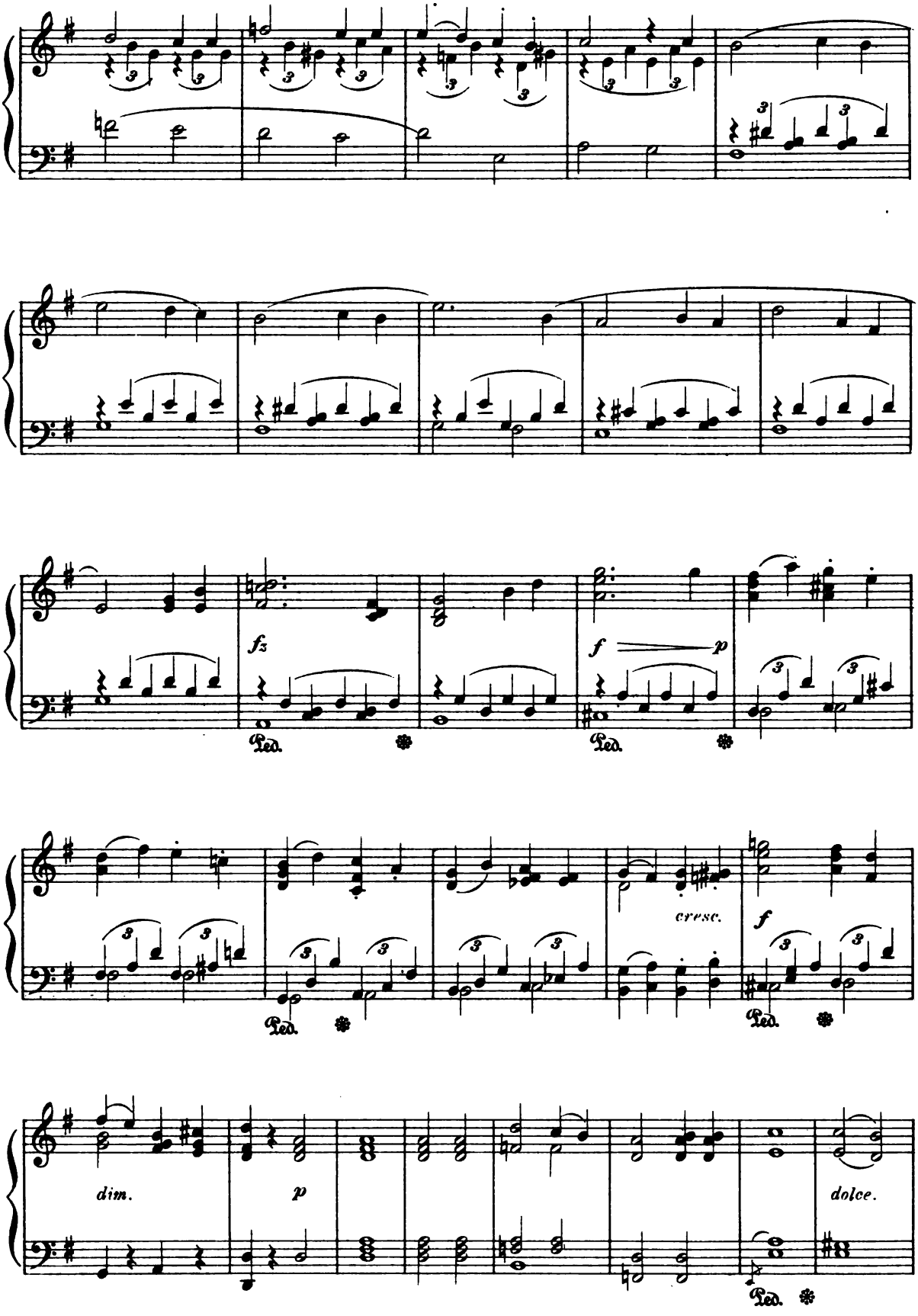
Paradise and the Peri.

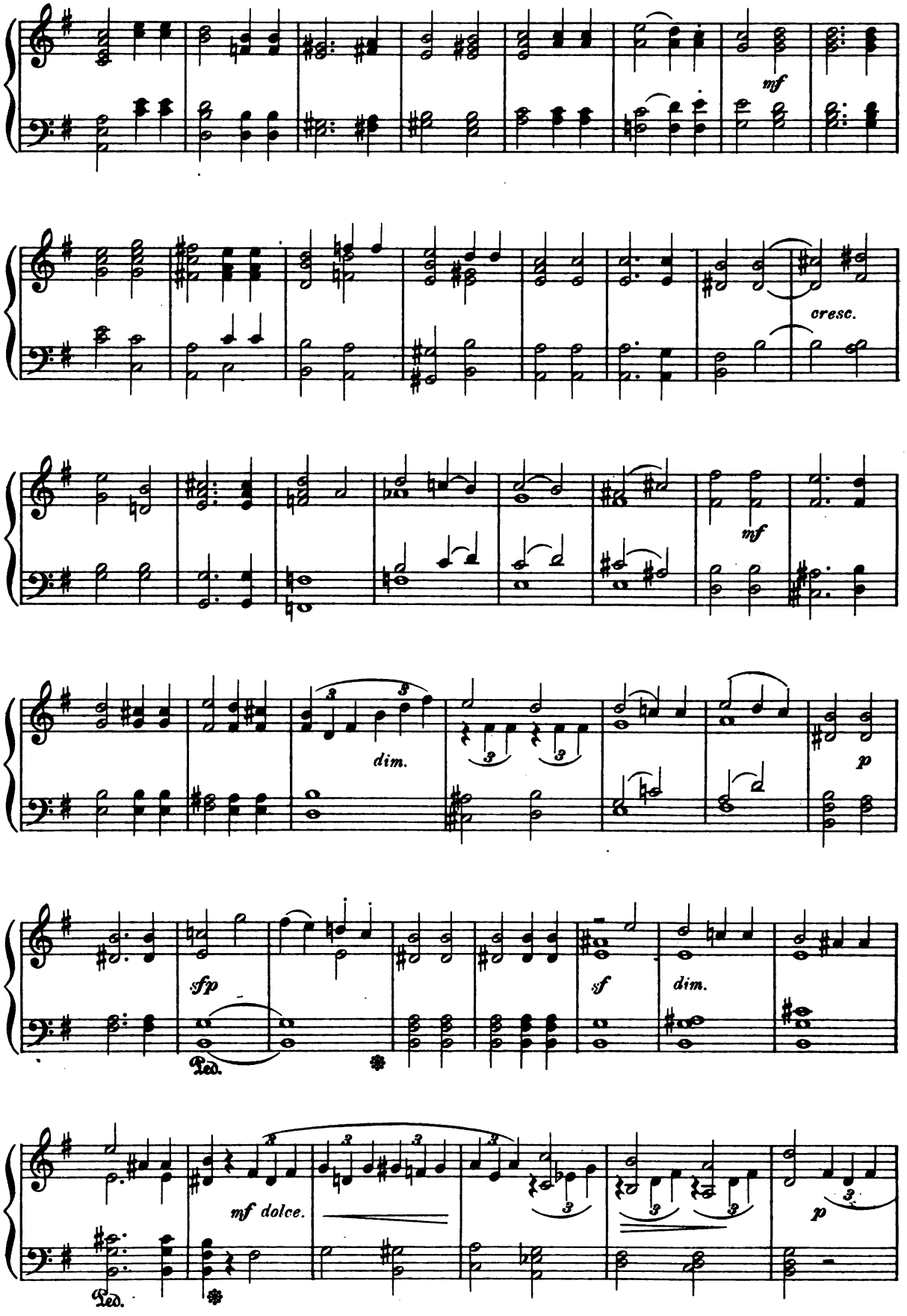
"Joy, joy for ever! My task is done,
The Gates are passed, and Heaven is won!"

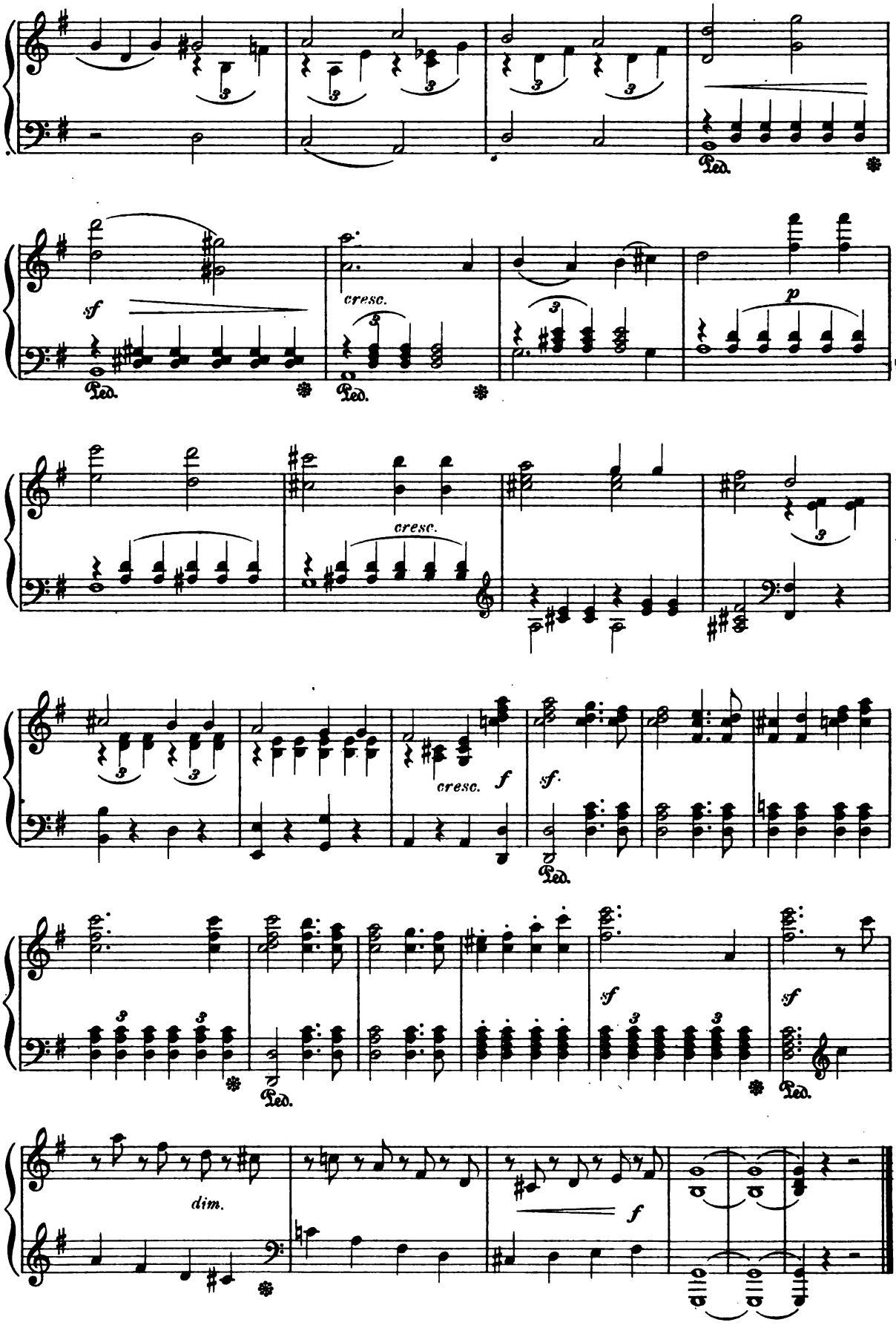
R. SCHUMANN. Op. 50.

Allegro 𝅗𝅥 = 126.




fz
Ped.
f
p
Ped.
cresc.
f
Ped.
dim.
p
dolce.
Ped.

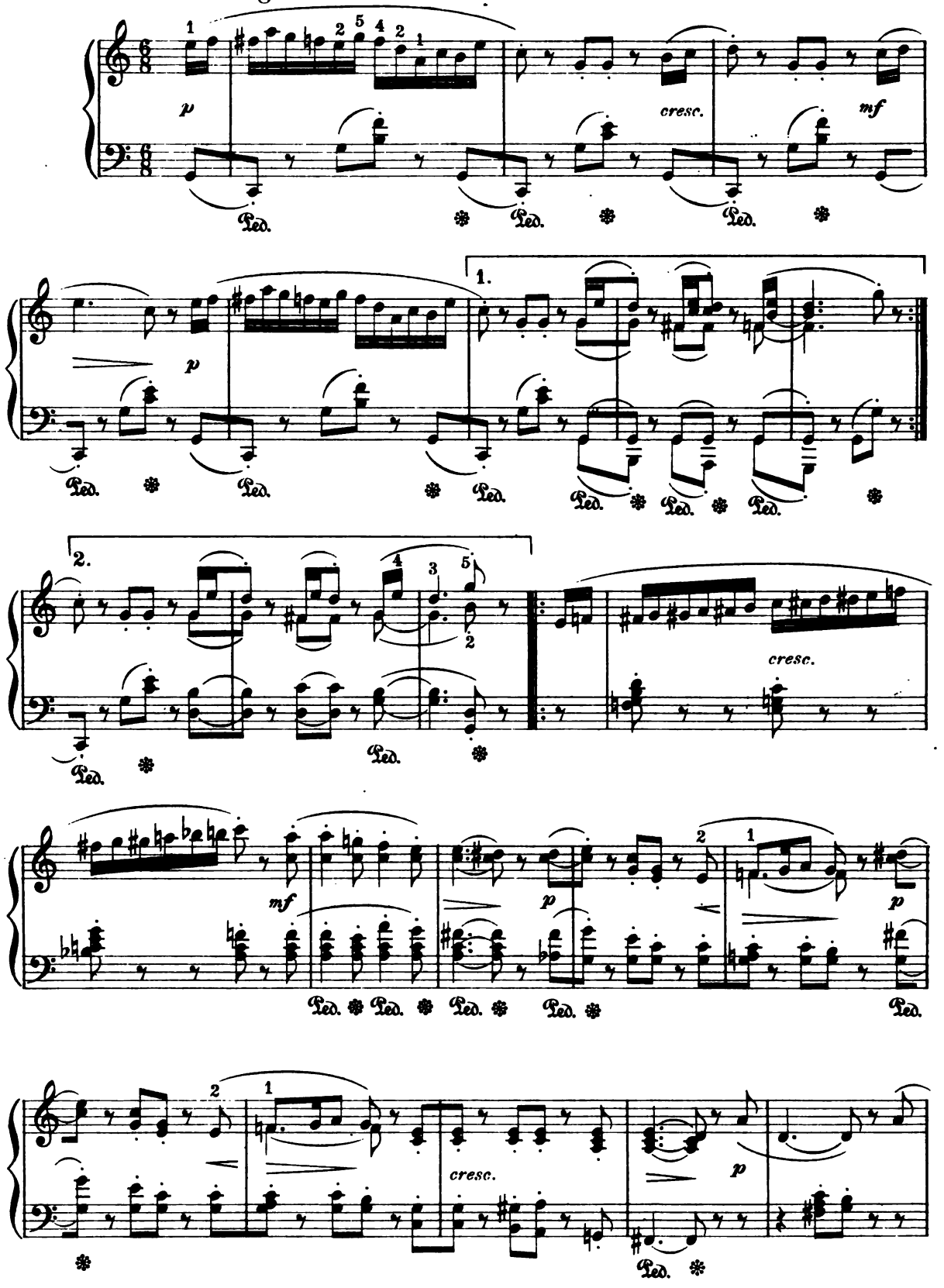

mf
cresc.
mf
dim.
p
sfp
Ped.
sf
dim.
mf dolce.
Ped.
p

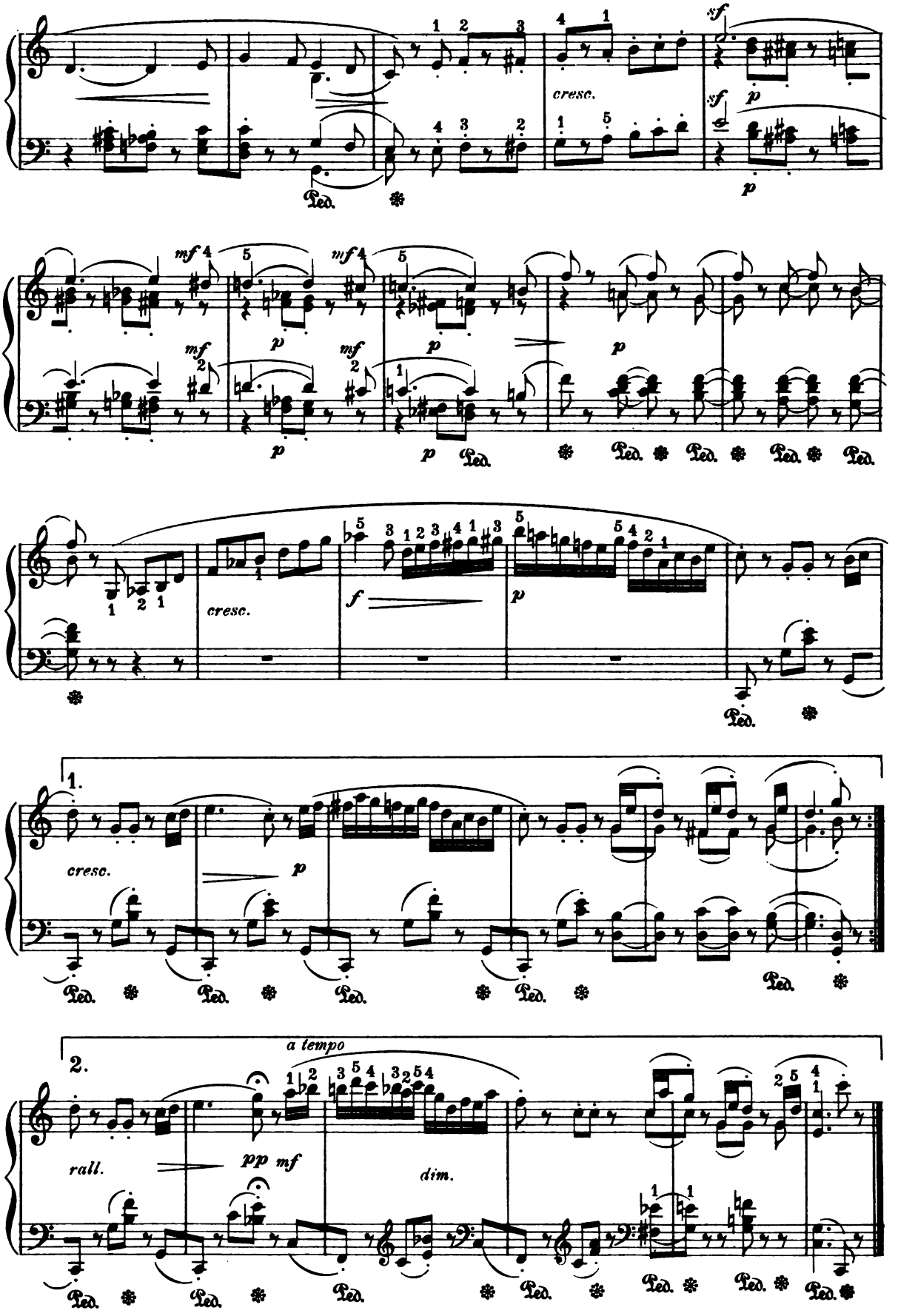

Ped.
sf
cresc.
p
cresc.
cresc.
f
sf.
sf
sf
dim.
f

A Merry Meeting.

Vivace con grazia.

AD, JENSEN. Op. 33. № 5.

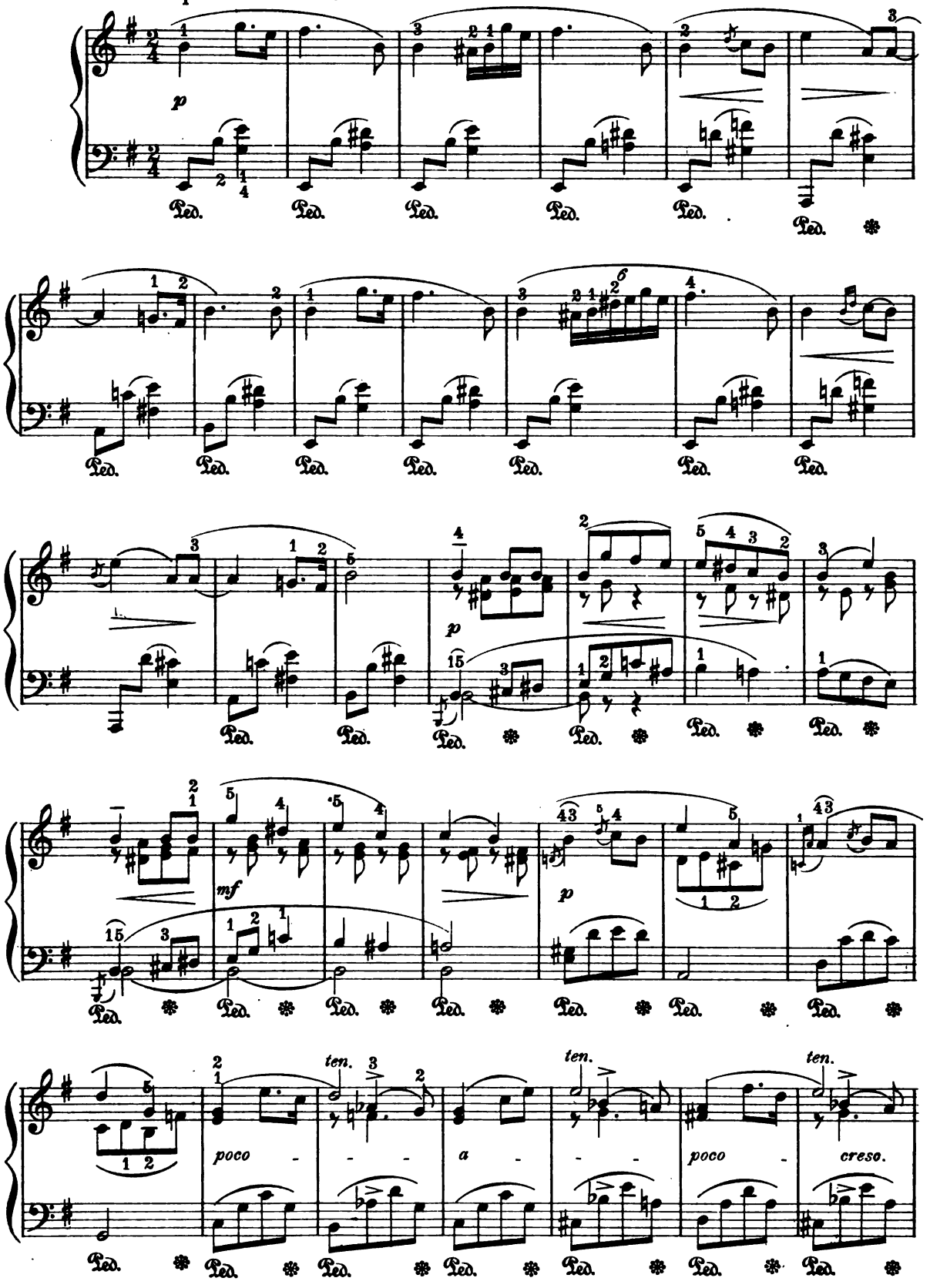


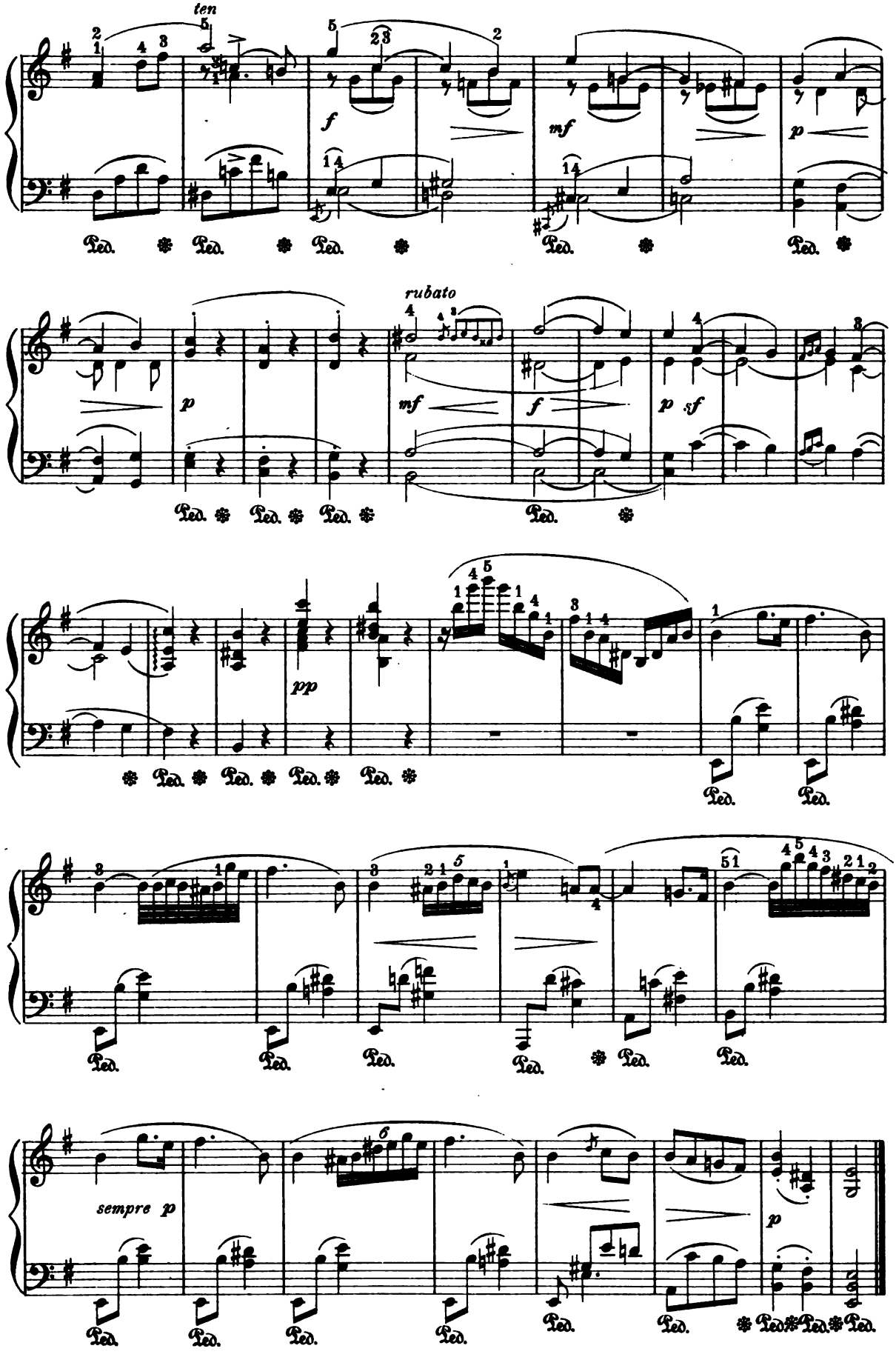

cresc.
sf
p
mf
cresc.
f
1.
2.
a tempo
rall.
pp
mf
dim.
Ped.

Romance.

Ad. JENSEN, Op. 33. № 6.

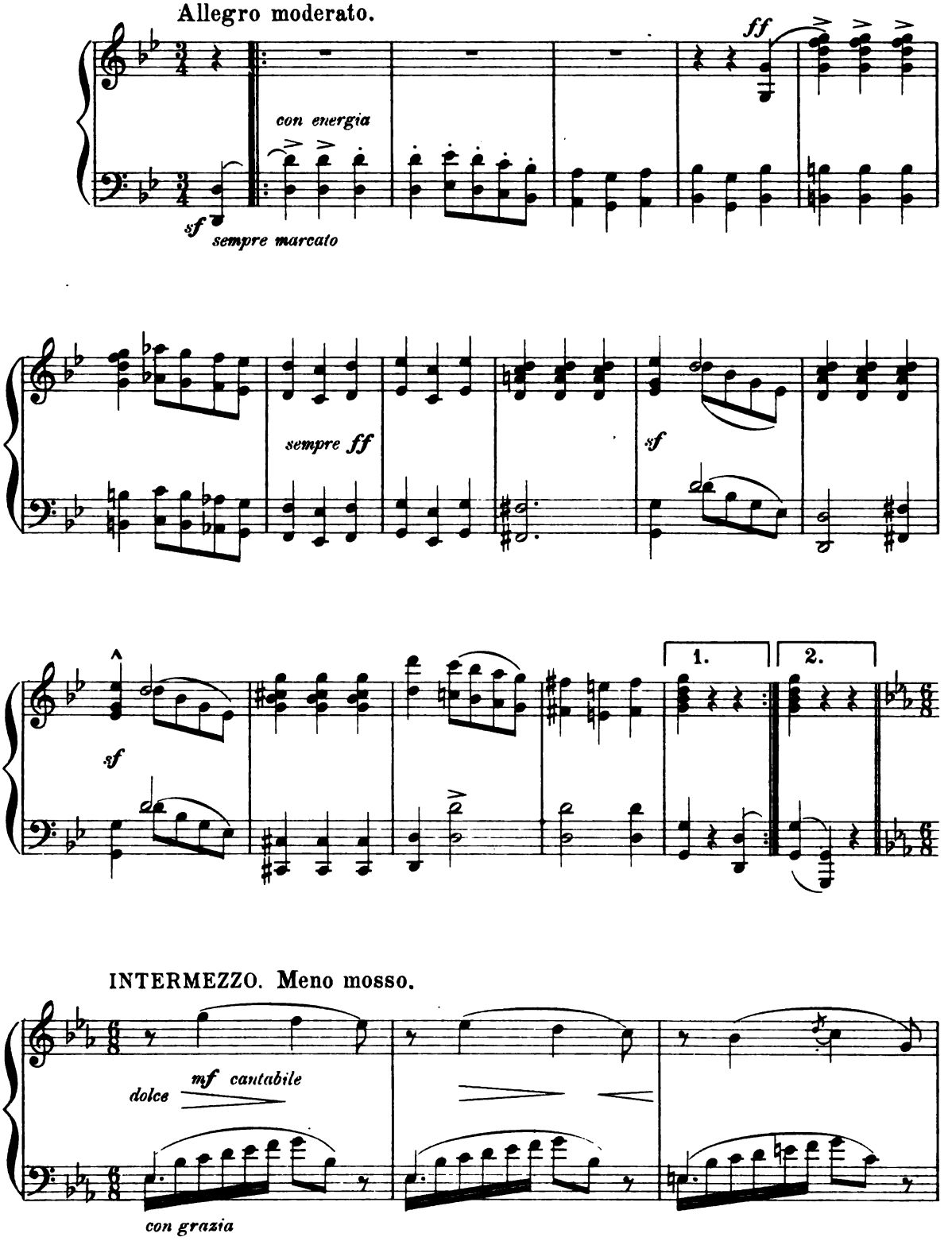
Un poco moderato.

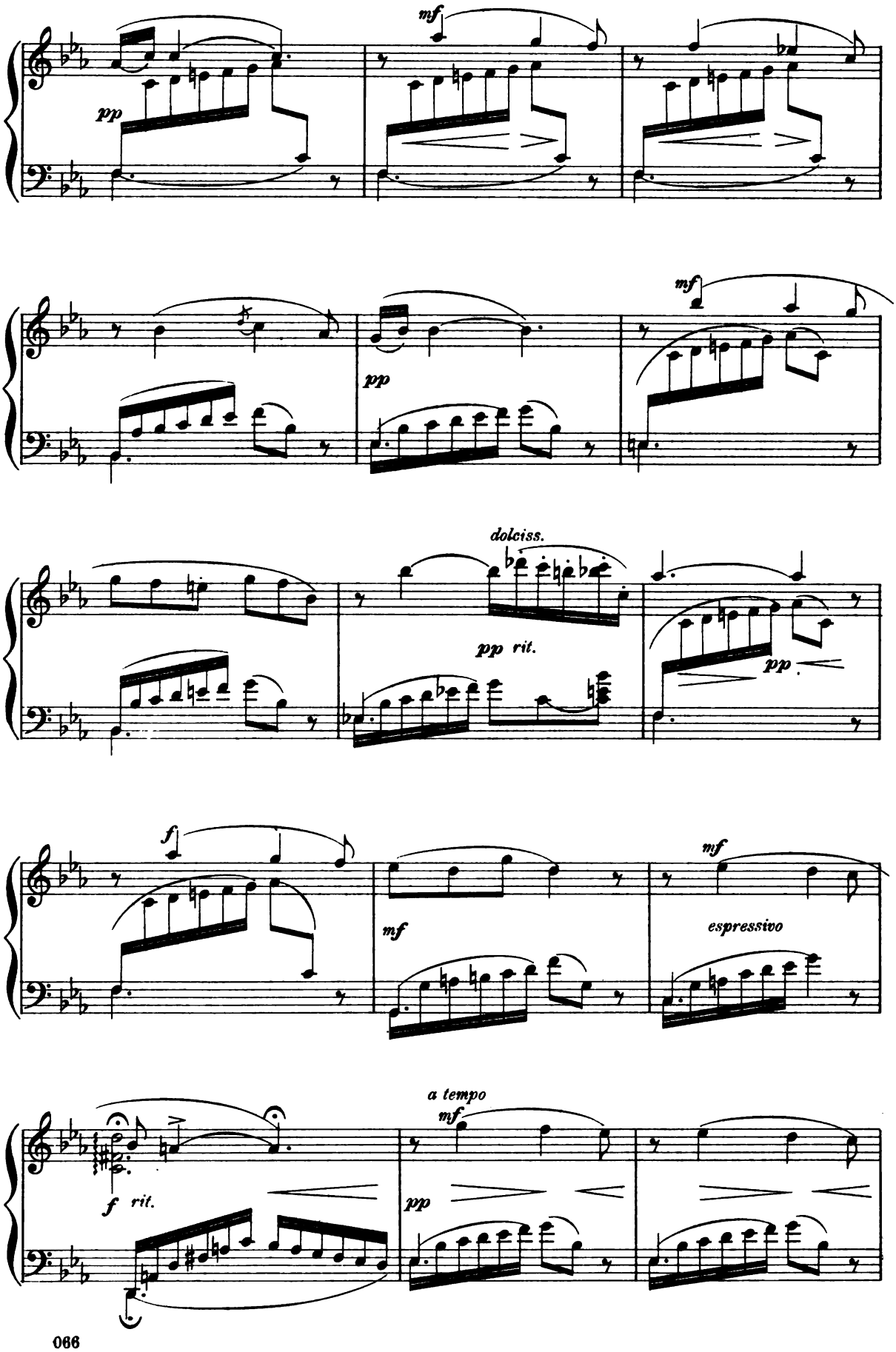


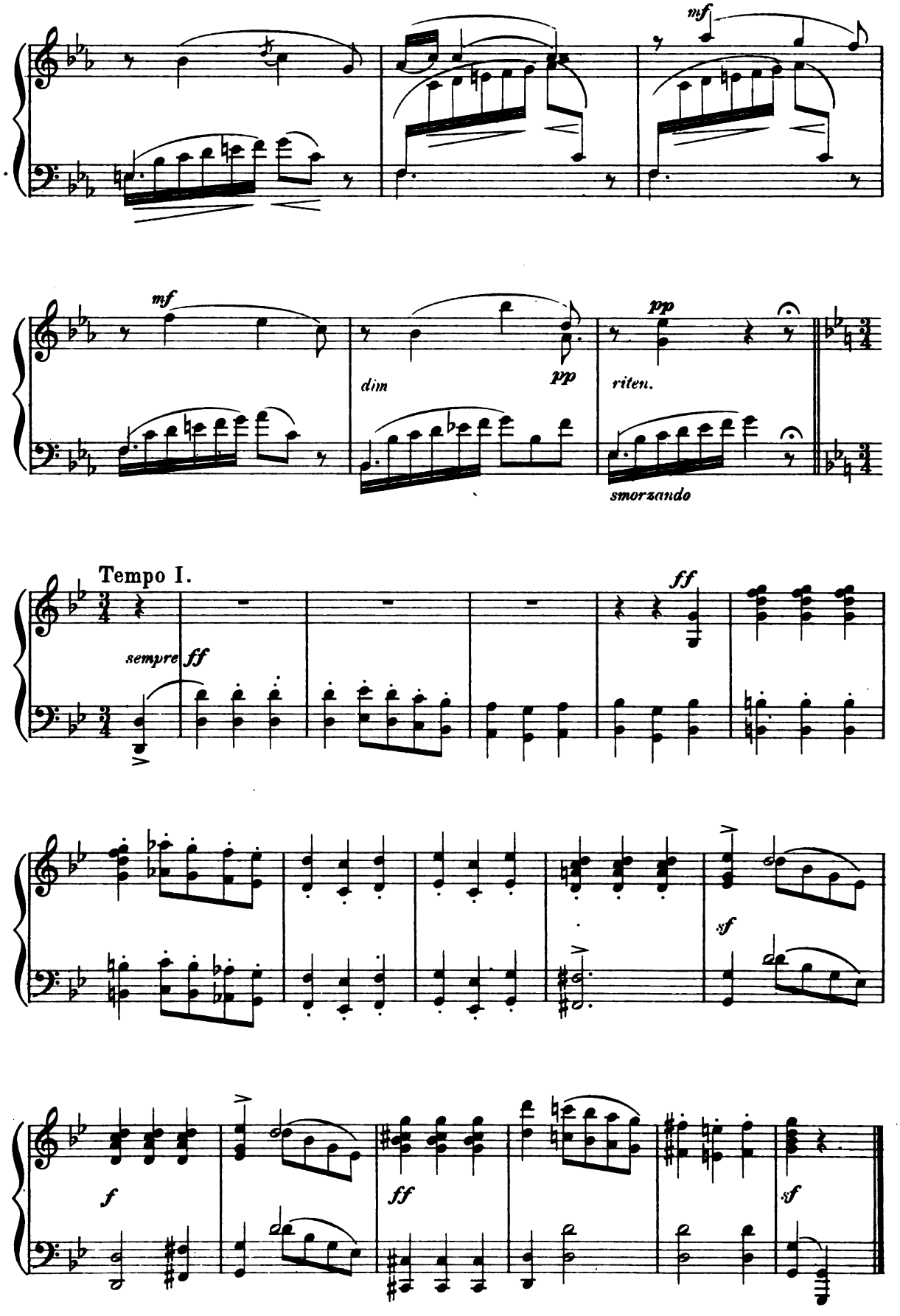

ten
f
mf
p
rubato
p
mf
f
p sf
pp
sempre p
p
Ped.

Arabesque.

G. KARGANOFF, Op. 6. Nº 5.




mf
pp
mf
pp
dolciss.
pp rit.
pp
f
mf
mf
espressivo
a tempo
mf
f rit.
pp


mf
mf
dim
pp
pp
riten.
smorzando
Tempo I.
sempre ff
ff
sf
f
ff
sf

Chopin.

Twilight-loving Chopin! thine the power
To feel the waltzer's wild exhilaration;
To smile and sigh with him, and sink at last
Into love's dream of sweet intoxication.

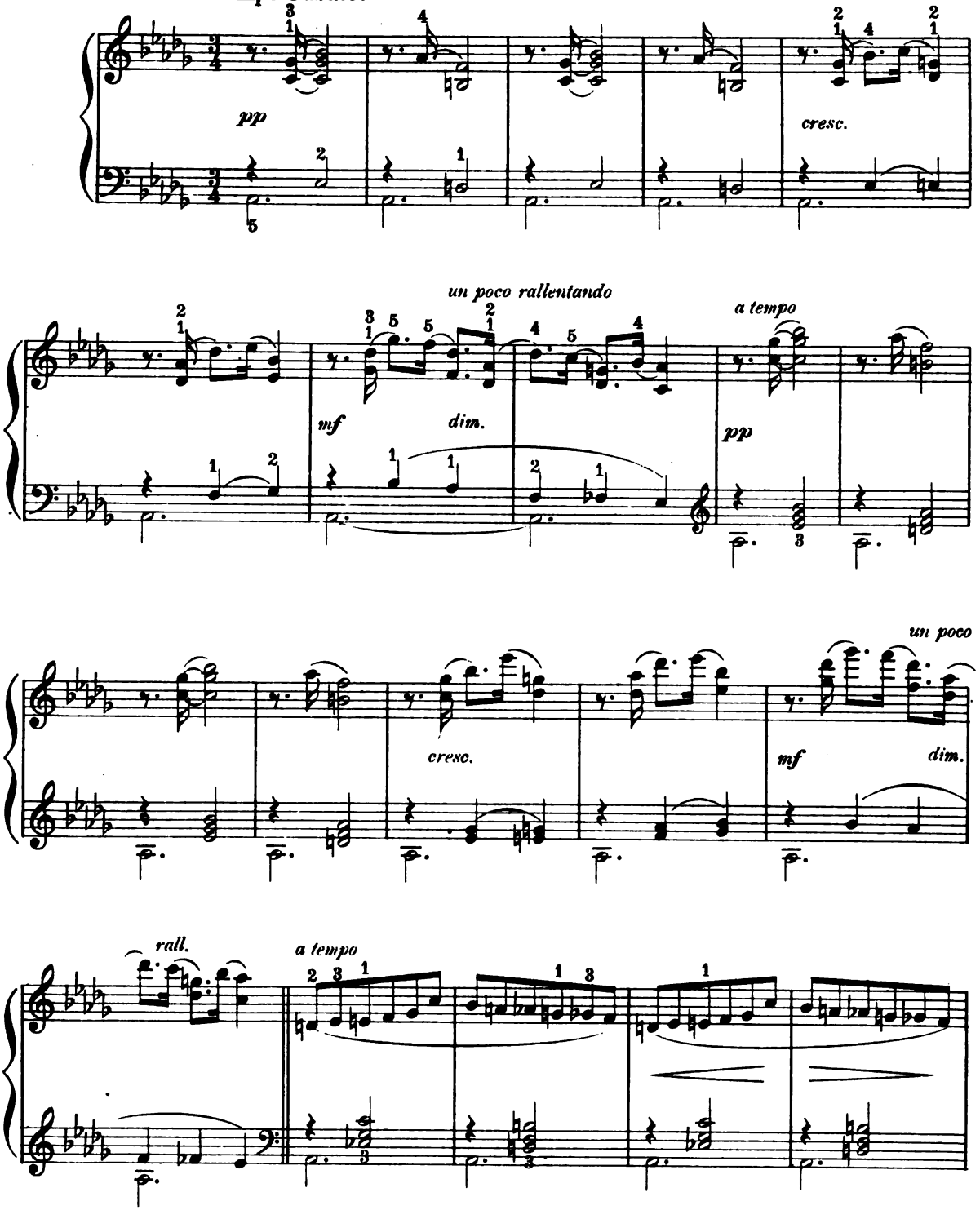
Chopin, crépusculaire amant, tendre valseur
Qui presse sa danseuse et sourit, et se pâme,
Et tout en tournoyant parle avec la douceur
Et la morbidezza charmante d'une femme.

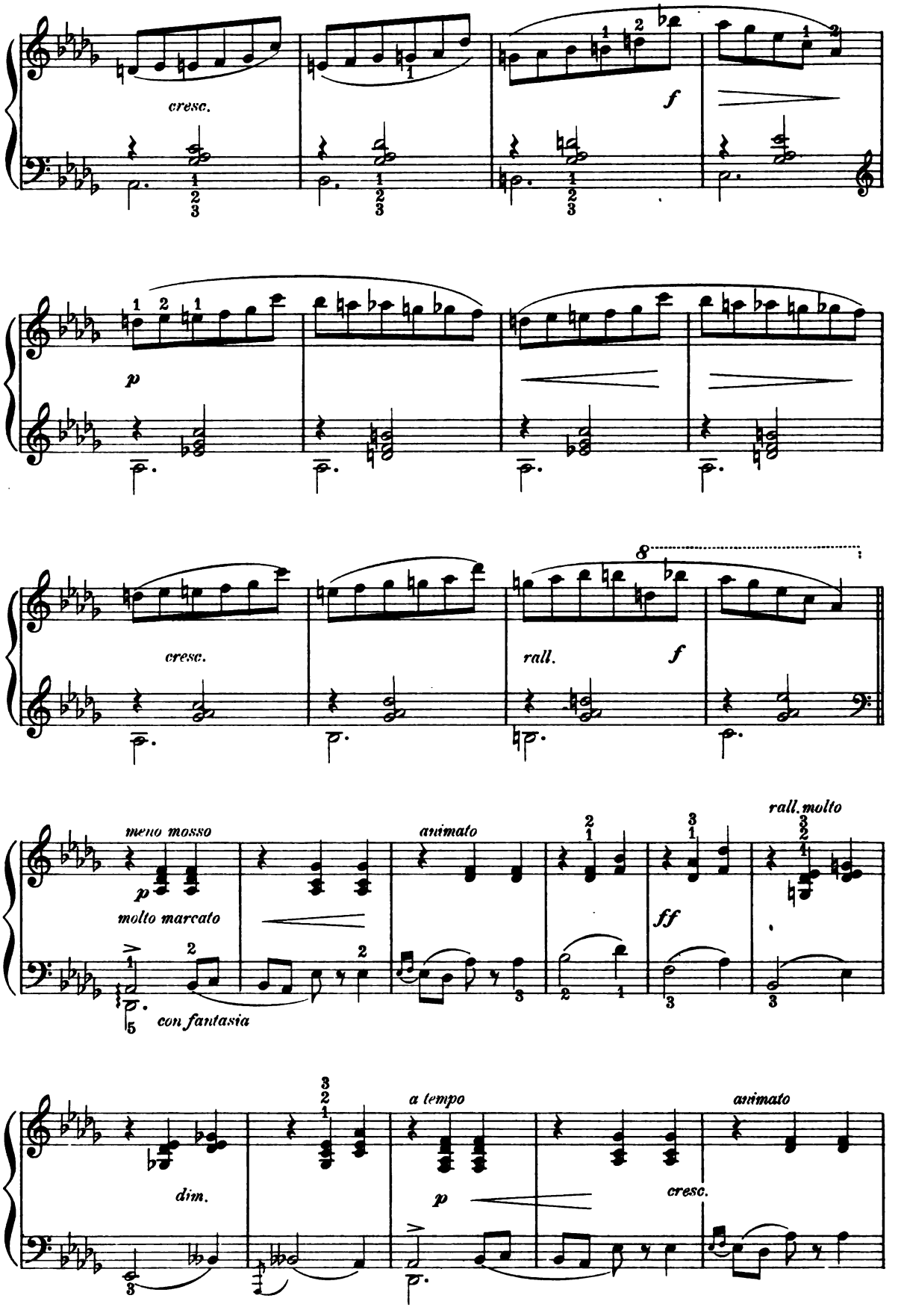
CH. GRANDMOUGIN.

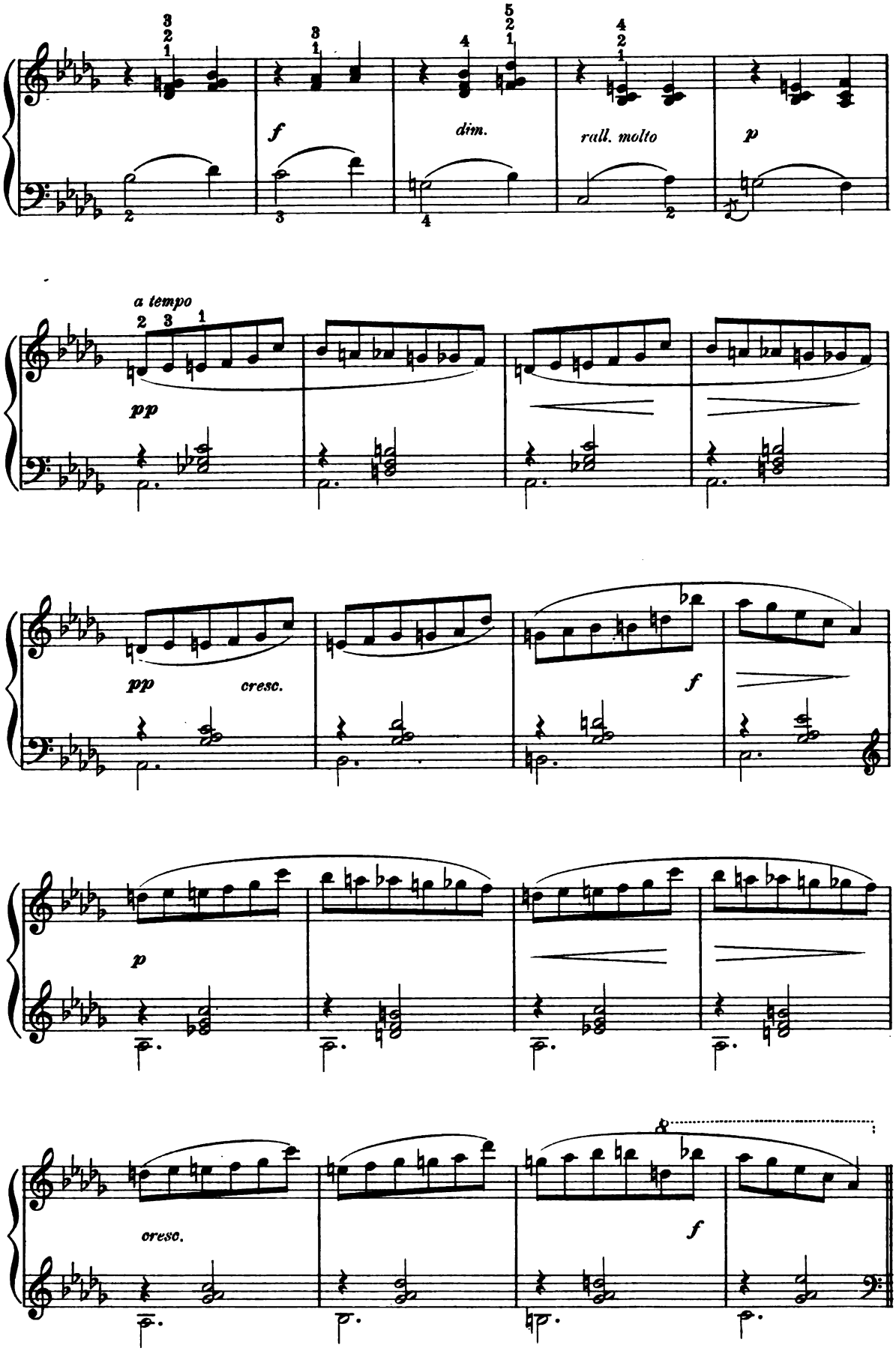
VALSE.

B. GODARD, Op. 66. N°2.

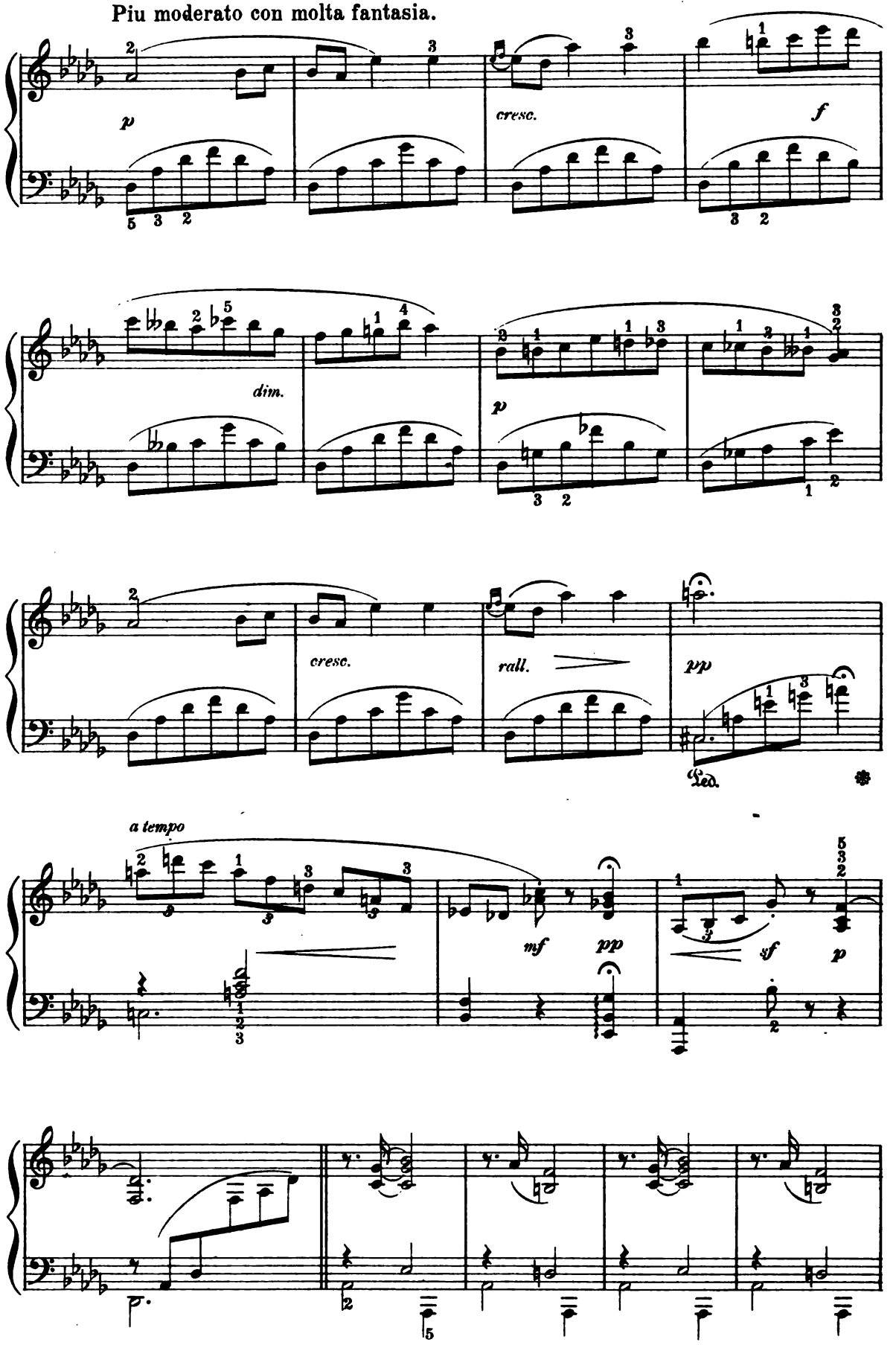
Tempo rubato.

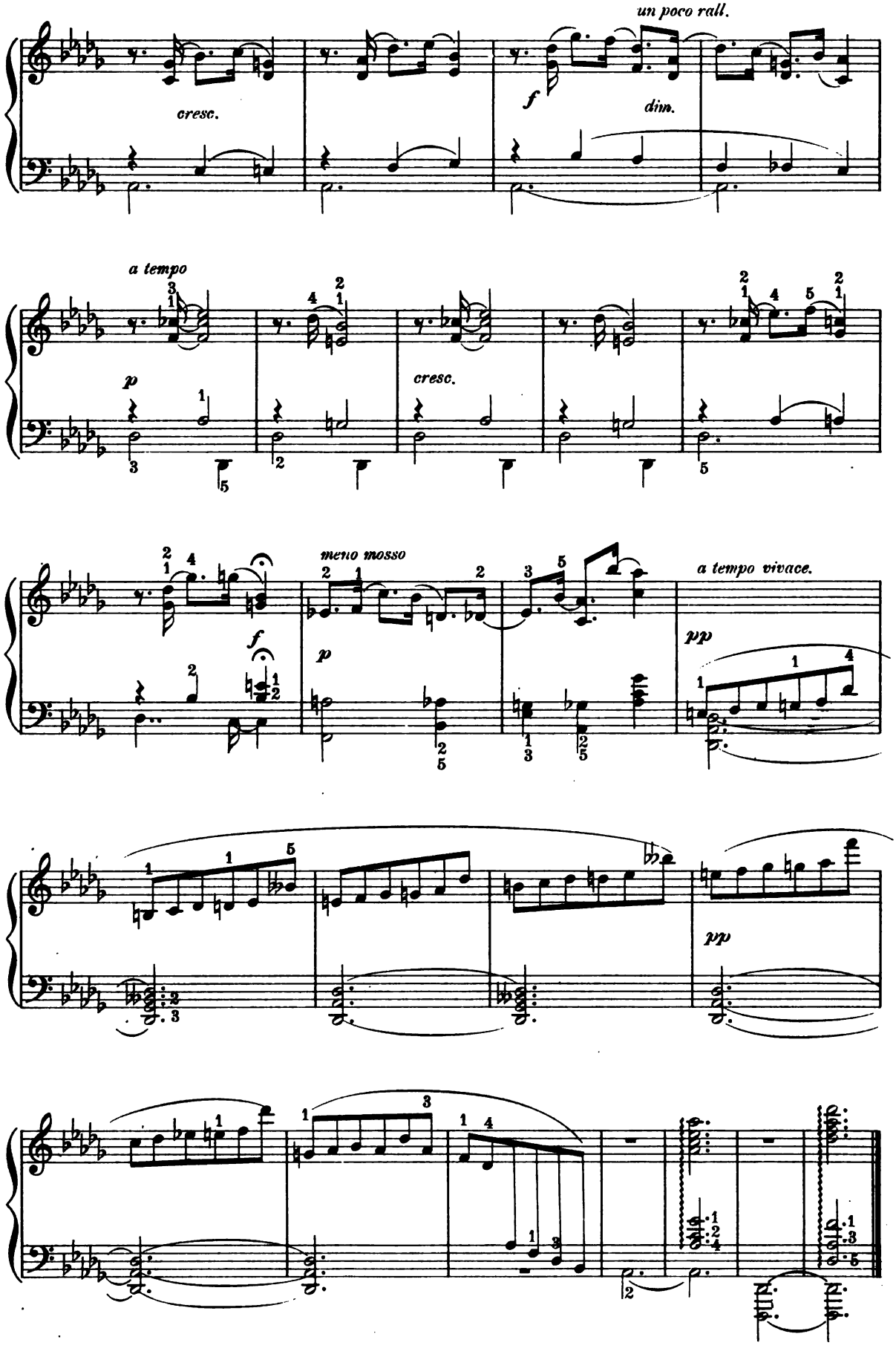



cresc.
f
p
cresc.
rall.
f
8
meno mosso
p
molto marcato
con fantasia
animato
ff
rall. molto
dim.
a tempo
p
cresc.
animato


f
dim.
rall. molto
p
a tempo
pp
pp
cresc.
f
p
cresc.
f

Piu moderato con molta fantasia.

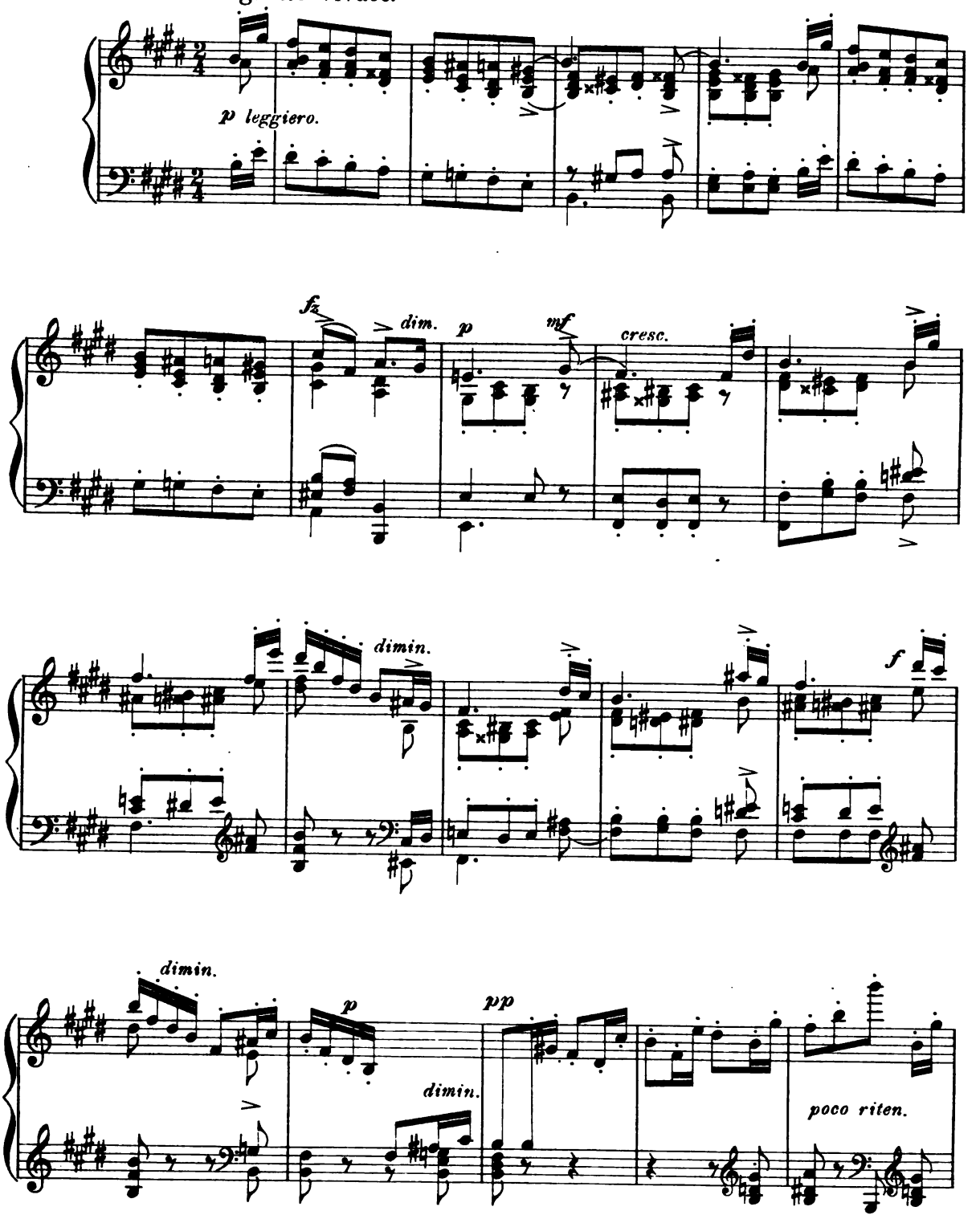


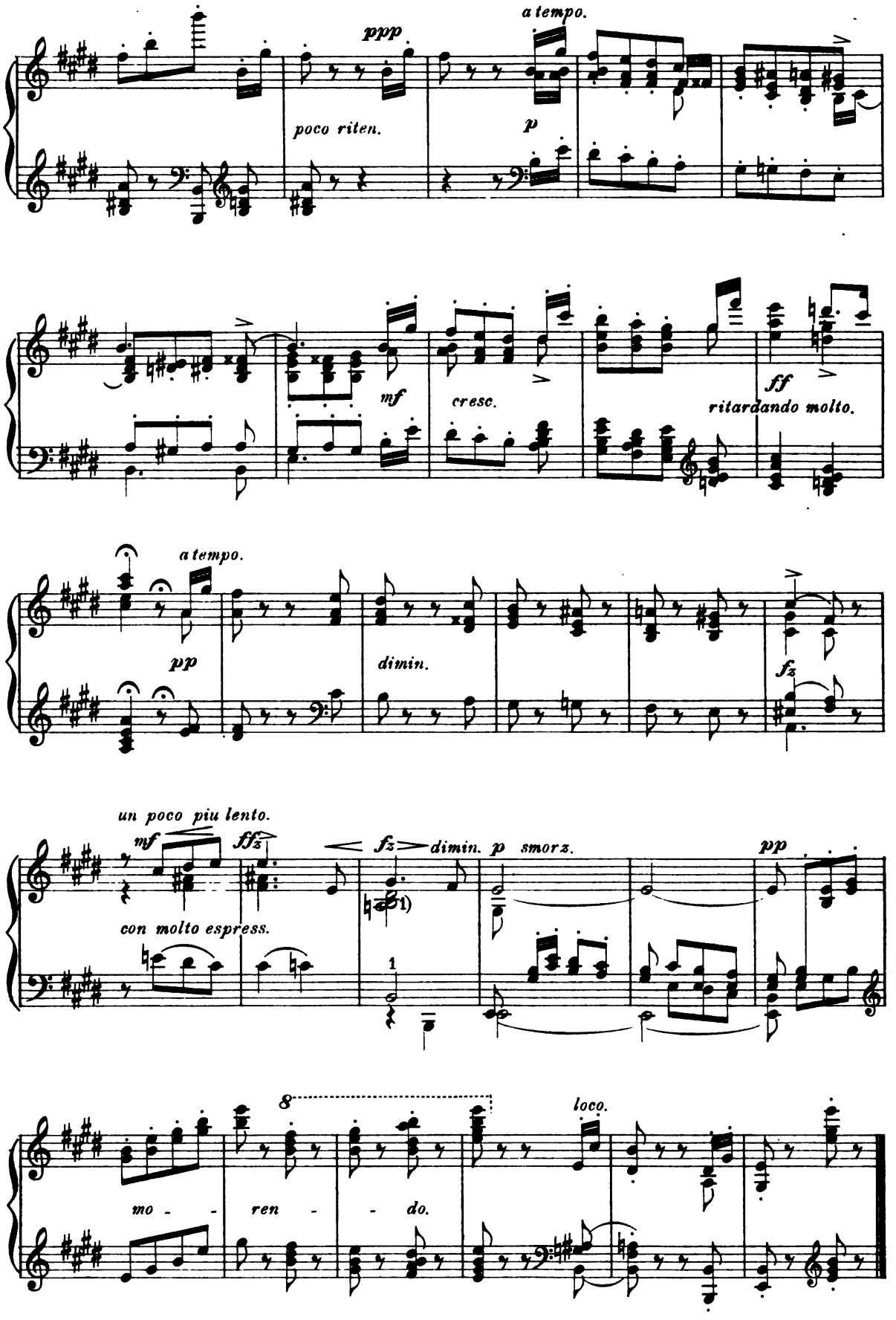

un poco rall.
cresc.
f
dim.
a tempo
p
cresc.
meno mosso
f
p
a tempo vivace.
pp
pp

Cheerfulness.

E. BÜCHNER Op. 12. № 1.

Allegretto vivace.

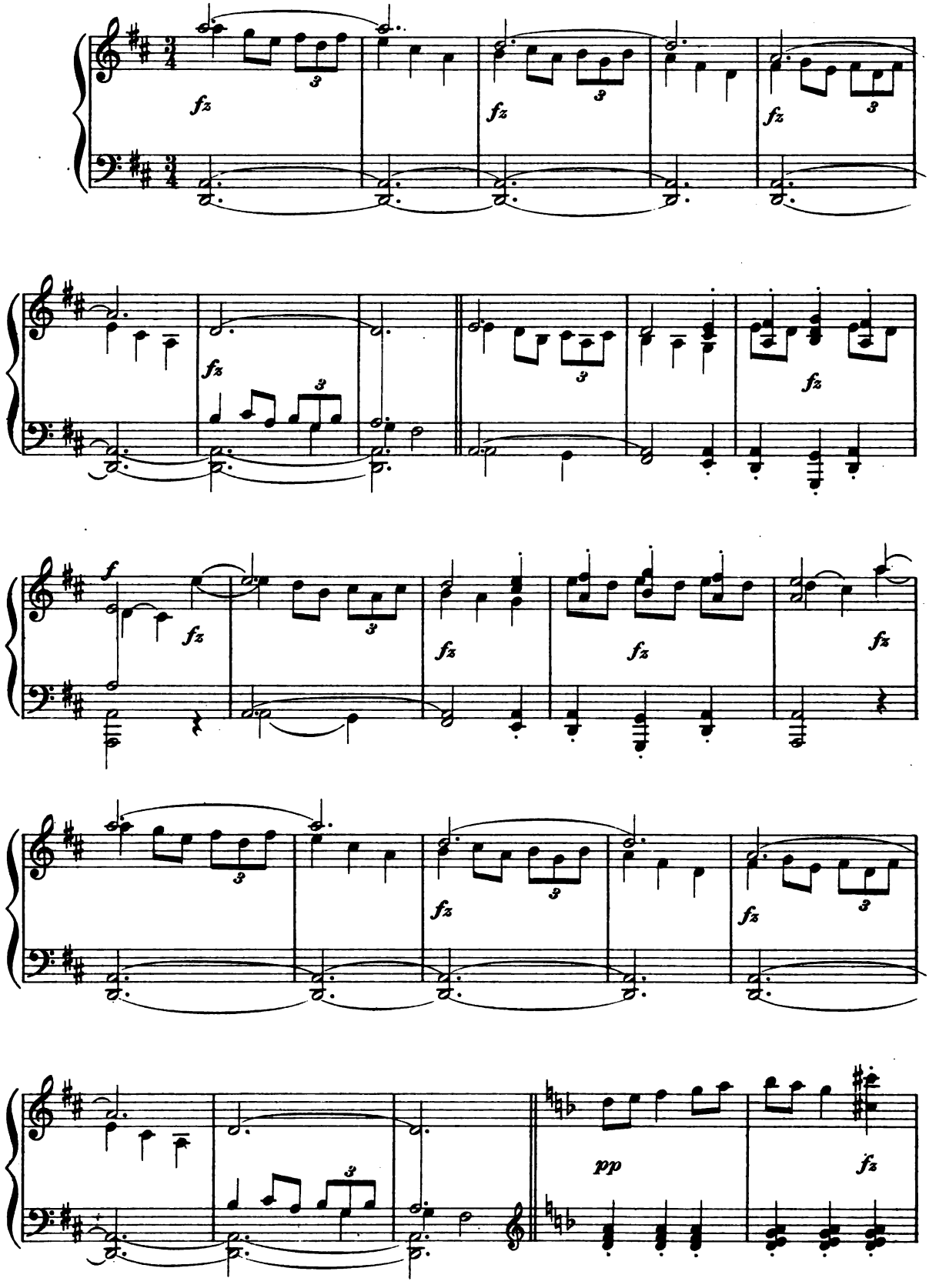


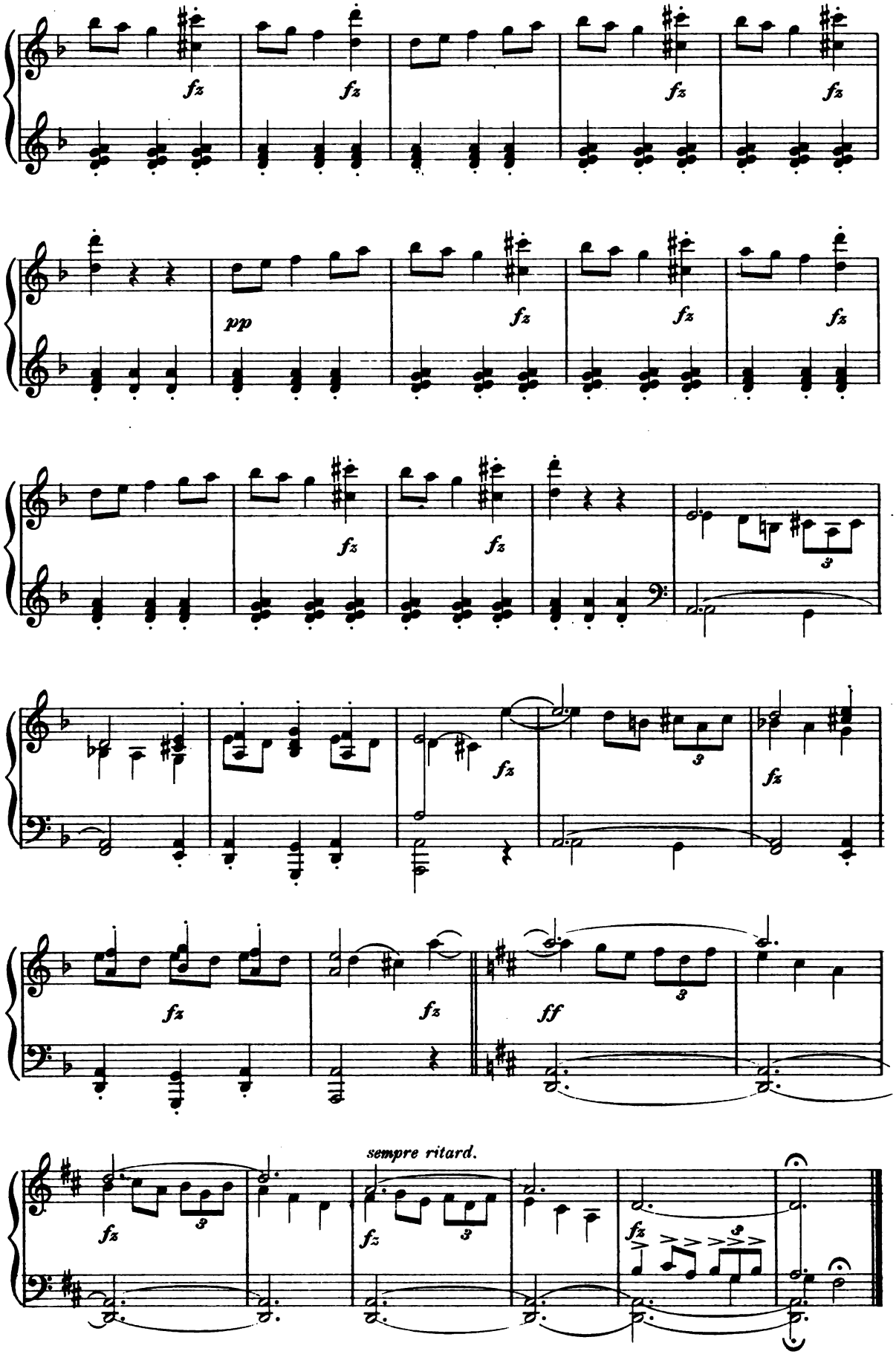

ppp
poco riten.
a tempo.
p
mf
cresc.
ff
ritardando molto.
a tempo.
pp
dimin.
fz
un poco piu lento.
mf
ffz
fz
dimin.
p
smorz.
pp
con molto espress.
1)
8
loco.
mo - ren - do.

Norwegian.

Presto marcato.

Edw. GRIEG, Op. 12 No 6.

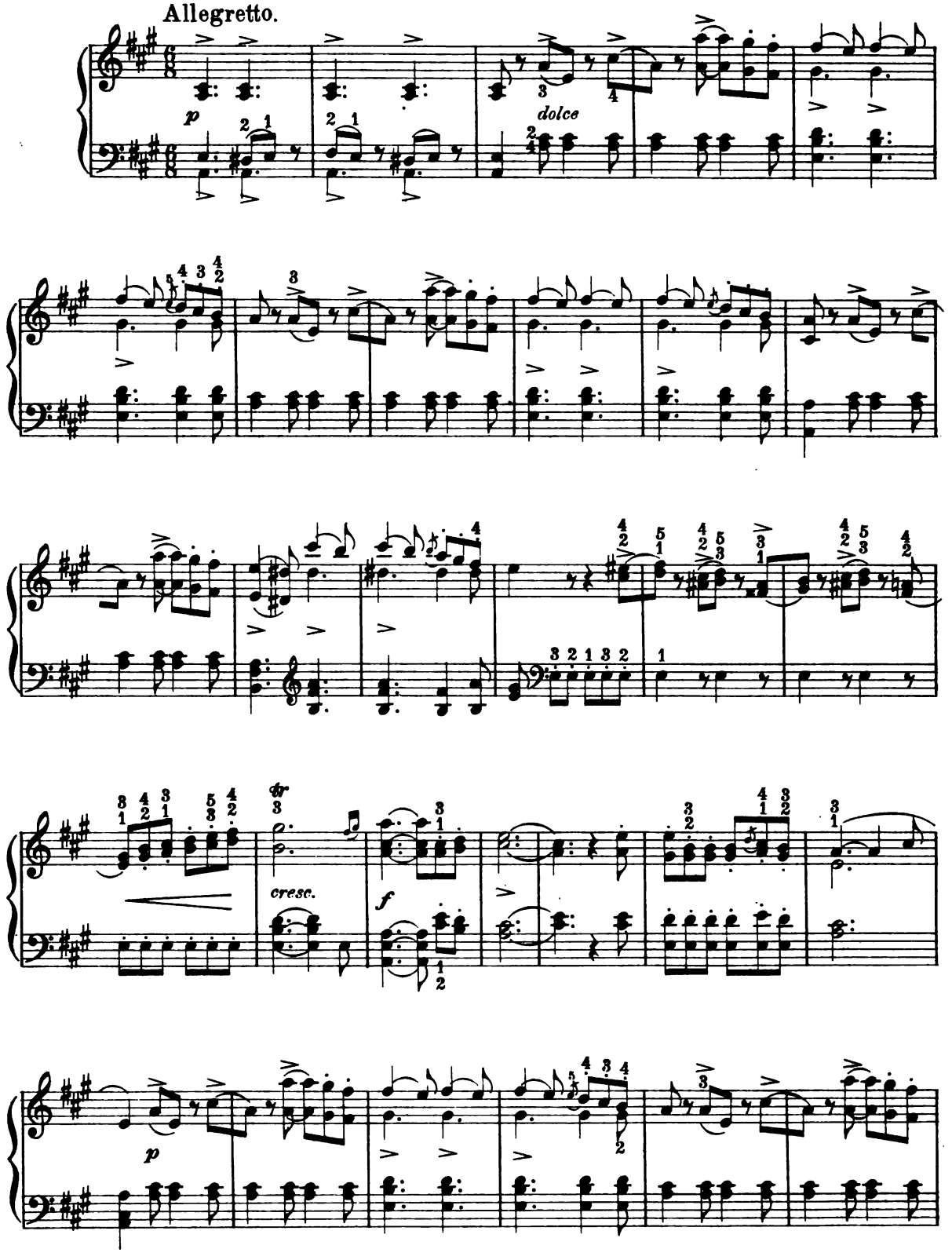


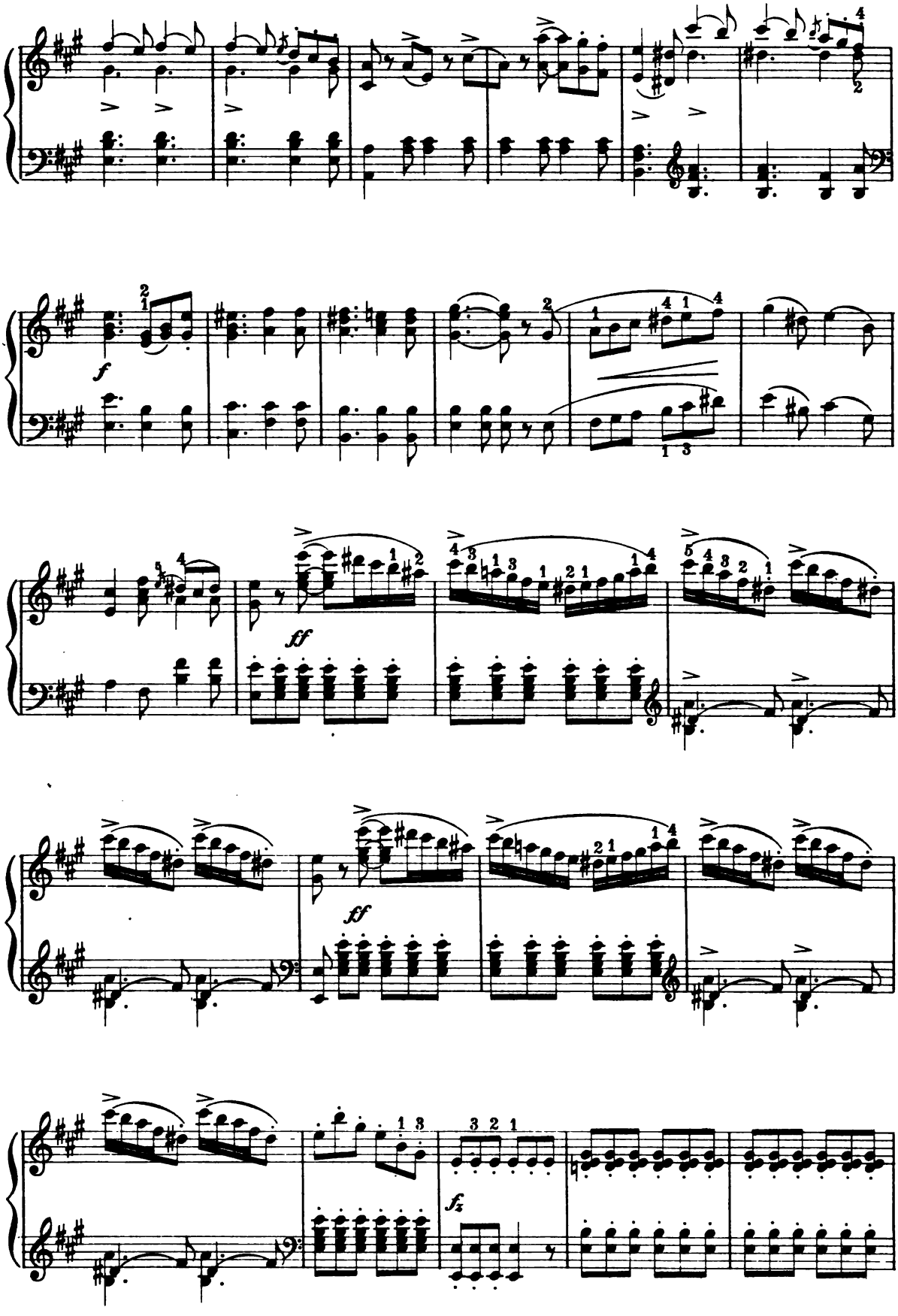

fz
pp
sempre ritard.
ff

Chorus and Ballet.

from the Opera "OBERON."

C. M. v. WEBER.





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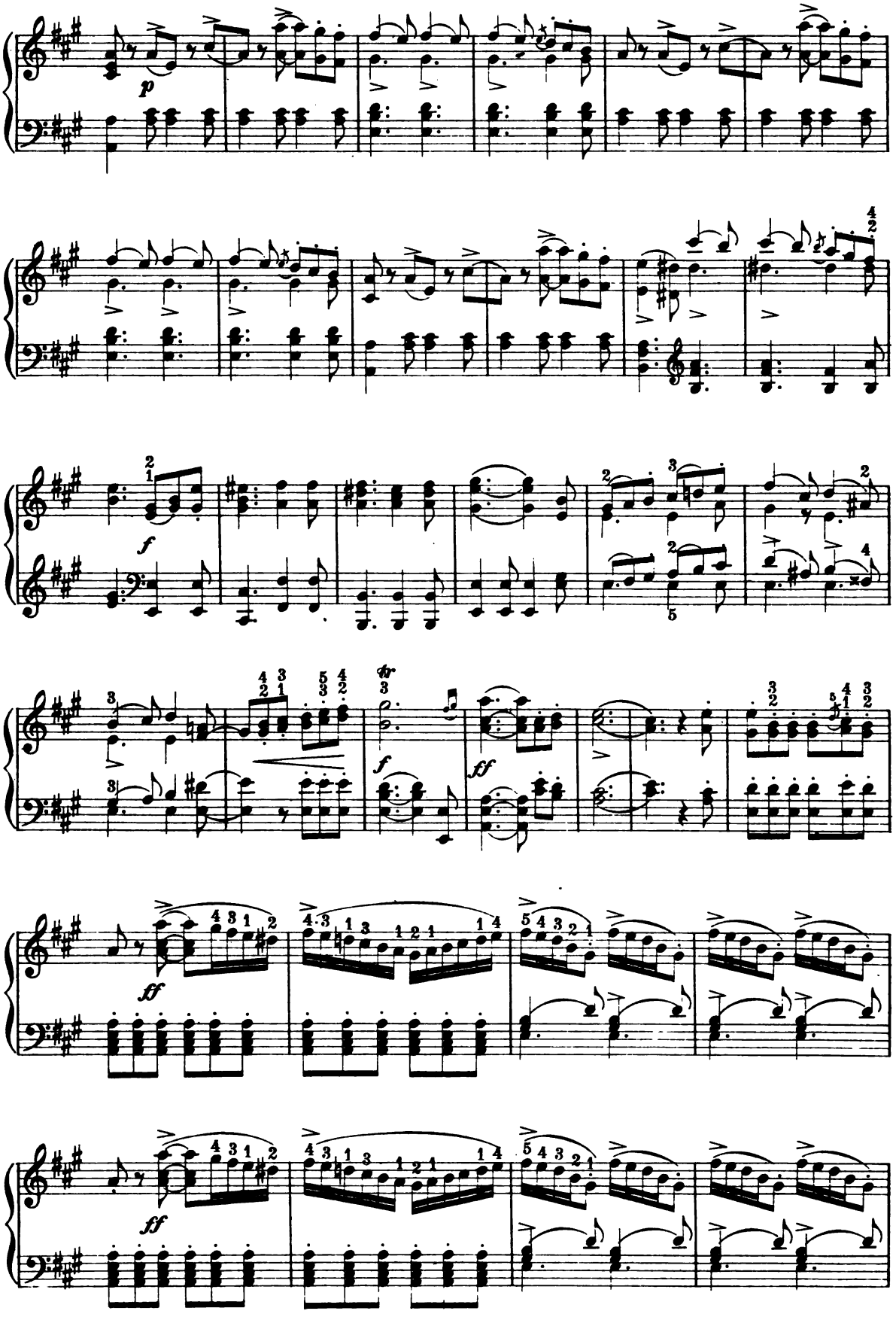
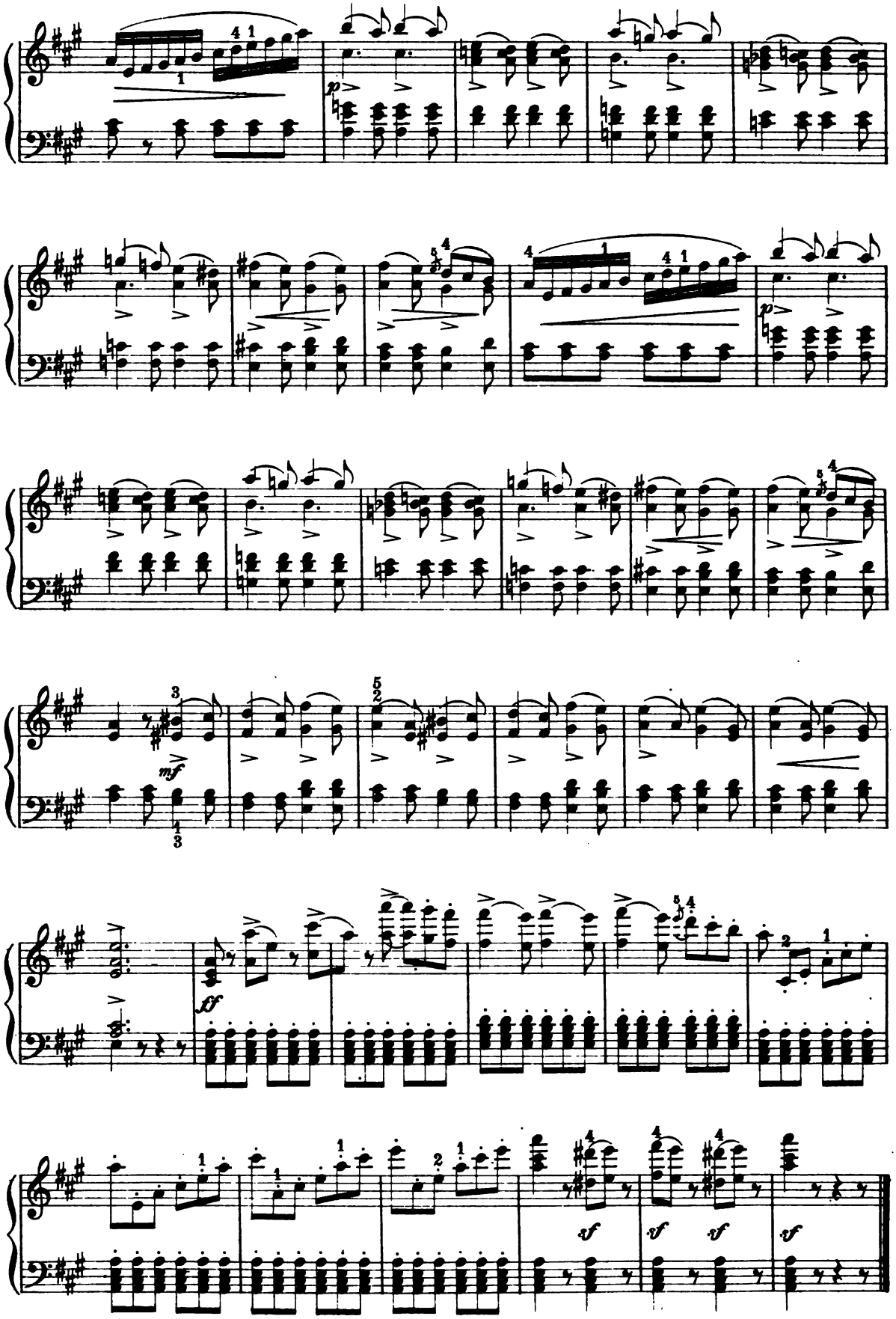
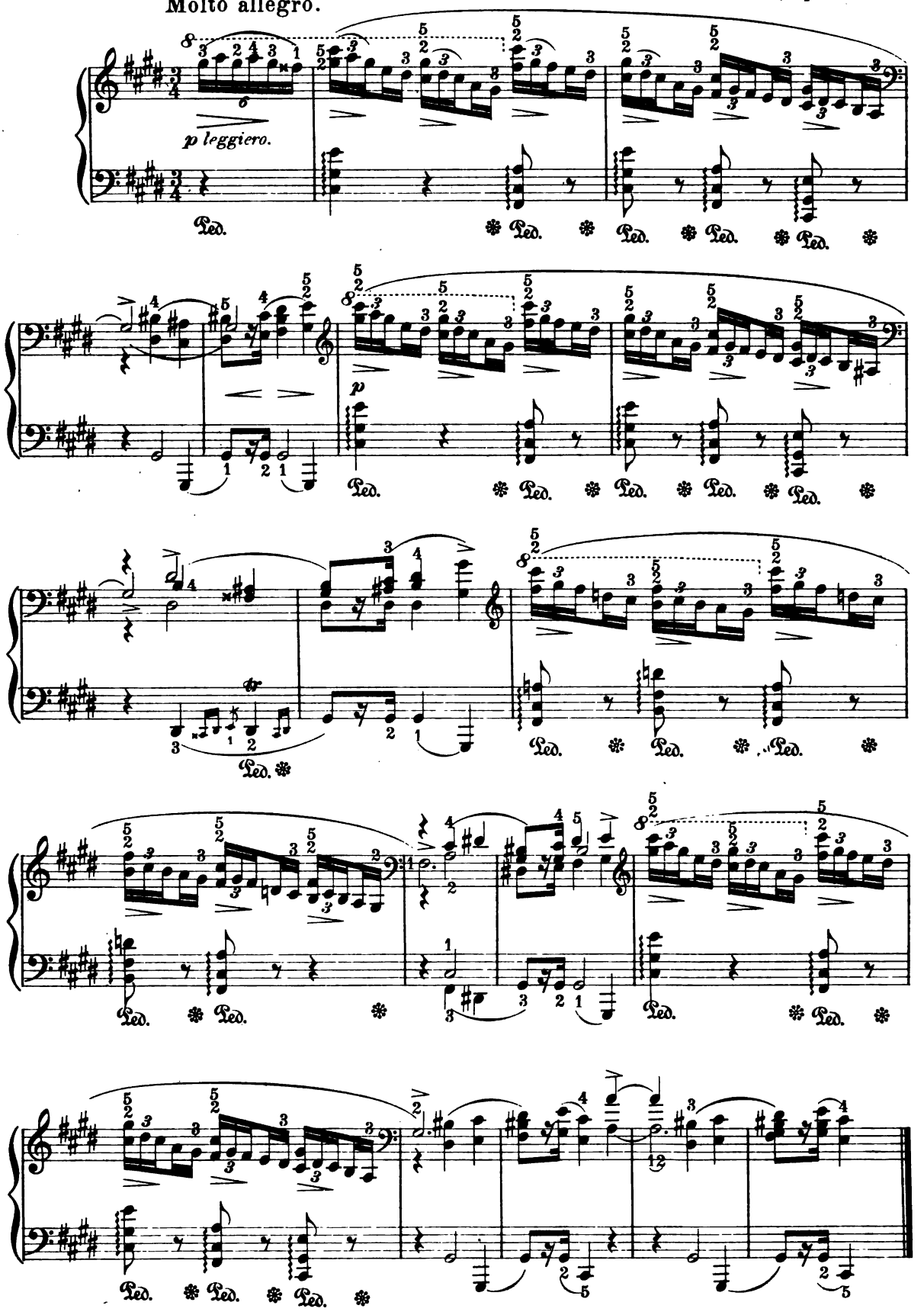

p
f
fp
f
ff
ff

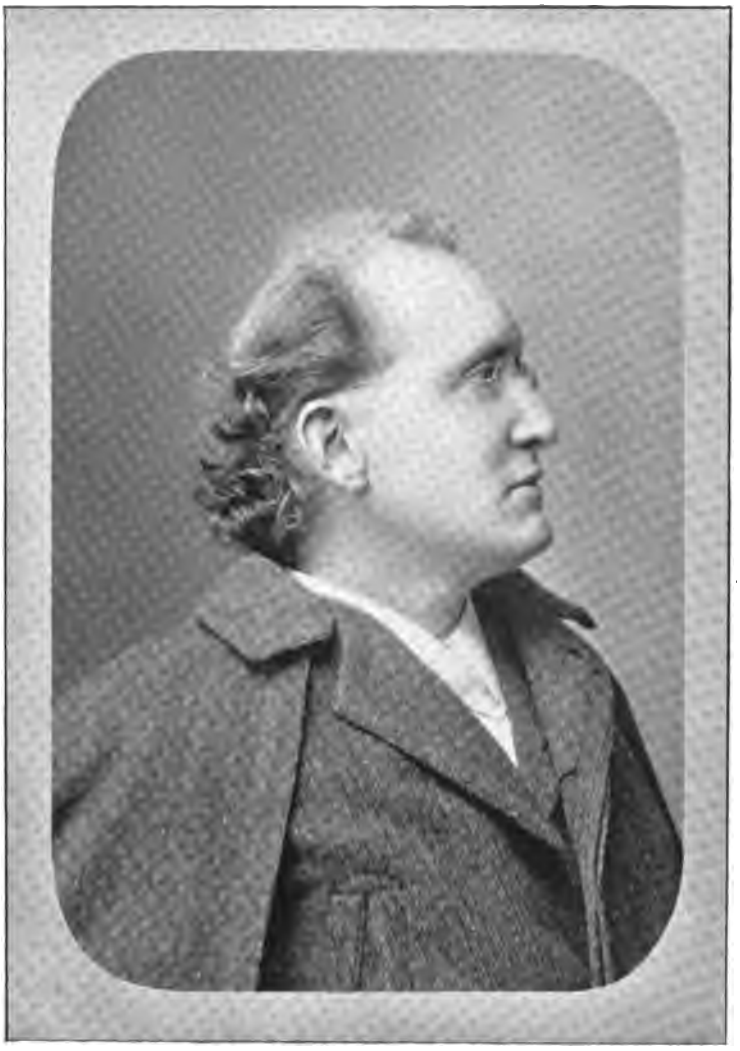

p
mf
ff
sf
sf
sf
sf

Prelude.

F. CHOPIN, Op. 28. № 10.

Molto allegro.





Frank van der Stucken

FRANK VAN DER STUCKEN

FRANK VAN DER STUCKEN was born in Fredericksburg, Gillespie County, Texas, October 15, 1858. He is of German extraction on his mother's side, and inherited from his father Flemish-French blood. When eight years of age his parents left America to reside in Antwerp, where the boy began the study of music under the guidance of the old Belgian master, Peter Benoit. While a mere boy several of Van der Stucken's compositions were successfully produced. A *Gloria*, a *Te Deum* and several motets were played in the churches, and a ballet for the Royal theatre was received with enthusiasm.

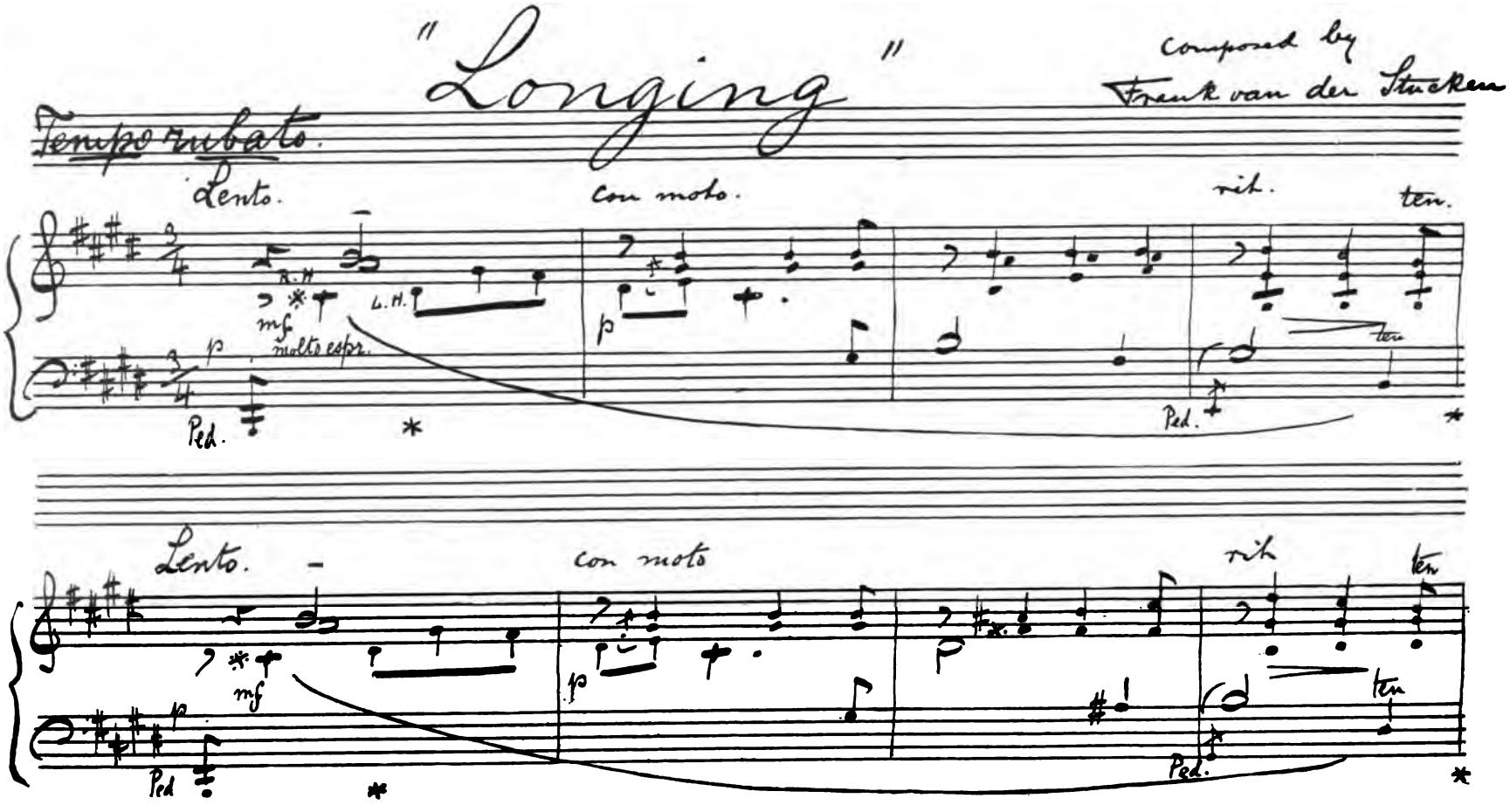
In 1877 we find Van der Stucken in Leipsic studying, much assisted and befriended by Carl Reinecke, Dr. Herman Langer and Edvard Grieg. He wrote several successful songs at this time, as well as choruses. The next few years were given up to musical tours through Austria, Italy, Switzerland and France, ending in Paris with the composition of the symphonic prologue *Ratcliff* and the lyrical drama *Vlasda*.

In 1881 he became capellmeister at the Breslau theatre, for which he composed the music for Shakespeare's *Tempest*. Two years later he went to Weimar, where he enjoyed the friendly guidance of Liszt, under whose auspices some of his compositions were produced at a benefit concert in the court theatre.

In 1884 Van der Stucken was invited to come to New York and undertake the musical direction of the Arion male chorus, which he accepted, and through his efforts the Arion attained a remarkable degree of excellence. In 1885 he gave in Steinway Hall the first concert made up entirely of American compositions, and during the year that followed, a series of concerts were successfully given where all compositions from song to symphony were by Americans.

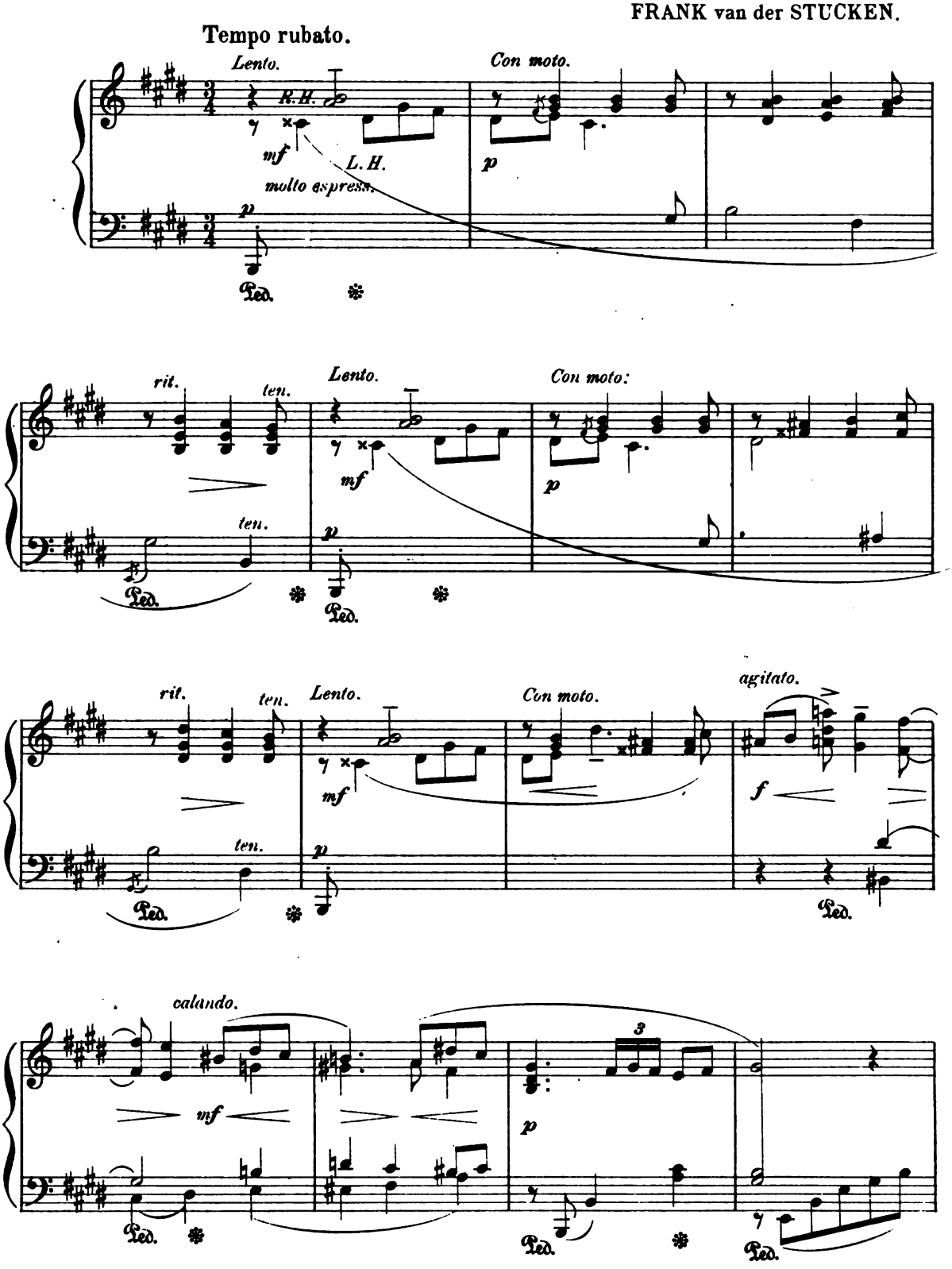
In 1887 he conducted the musical festival at Indianapolis, and two years later went to Berlin to conduct a concert of the Philharmonic orchestra, In the following years he conducted on various important occasions in France and America, the most important of which was, perhaps, the New York Sängerfest in June, 1894.

Among his principal compositions for the orchestra, in addition to the above, are: *Pagina d'Amore*, *Idylle*, *Gavotte* and many instrumentations of standard works, as for example: Schubert's *Psalm xxiii.*, Liszt's *Rheinweinlied*, Mendelssohn's *Auf Flügeln des Gesanges* and *Frühlingslied*. He has published about fifty songs, thirty part songs for mixed voices and for male choruses, and two sets of piano pieces, all of which are also published in Europe.


"Longing"
Composed by
Frank van der Stucken
Tempo rubato.
Lento.
con moto.
rit.
ten.
R.H.
L.H.
mf
molto espr.
p
Ped.
*
Lento.
con moto
rit
ten
mf
p
Ped.
*

Longing.

FRANK van der STUCKEN.



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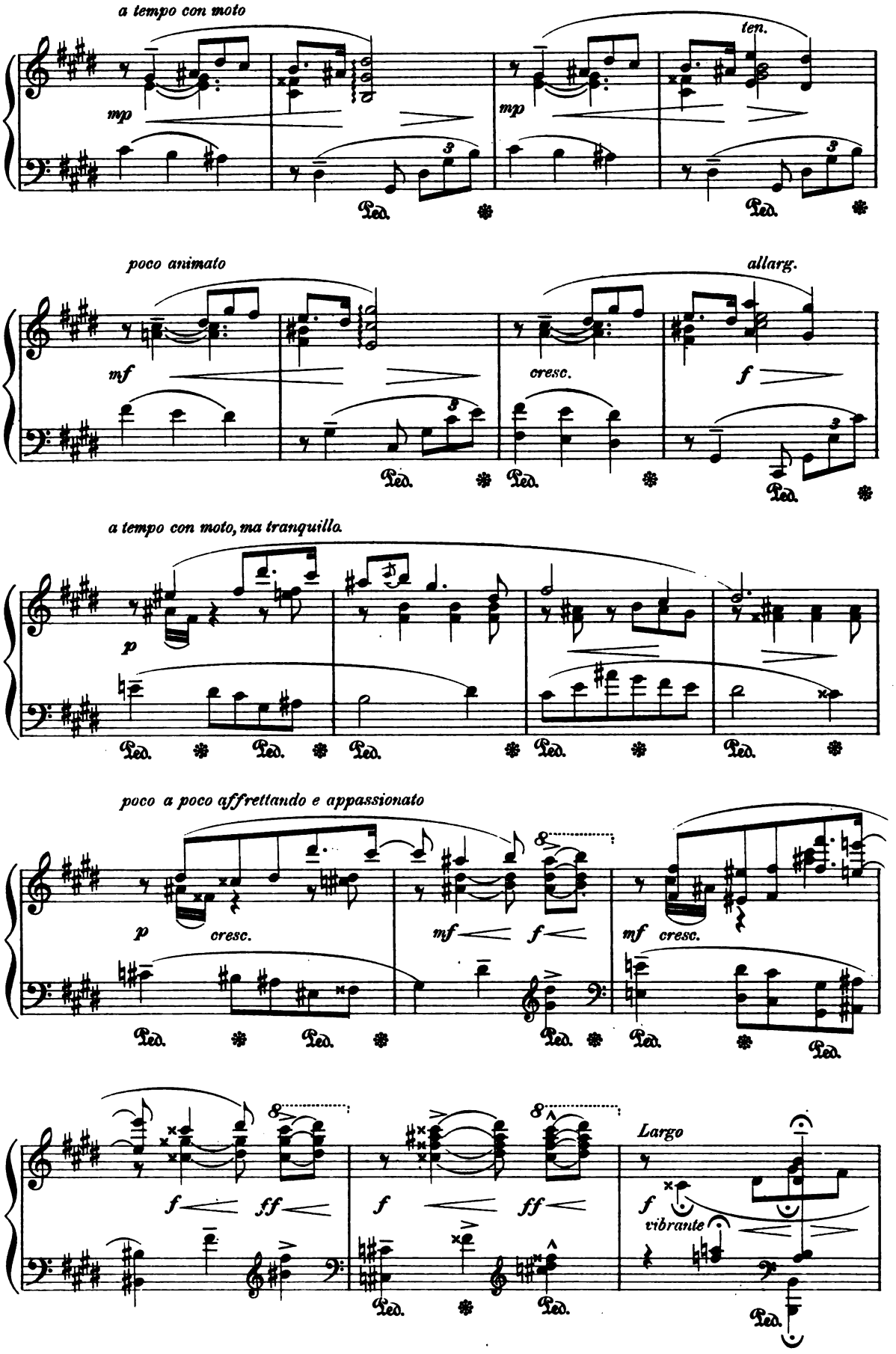
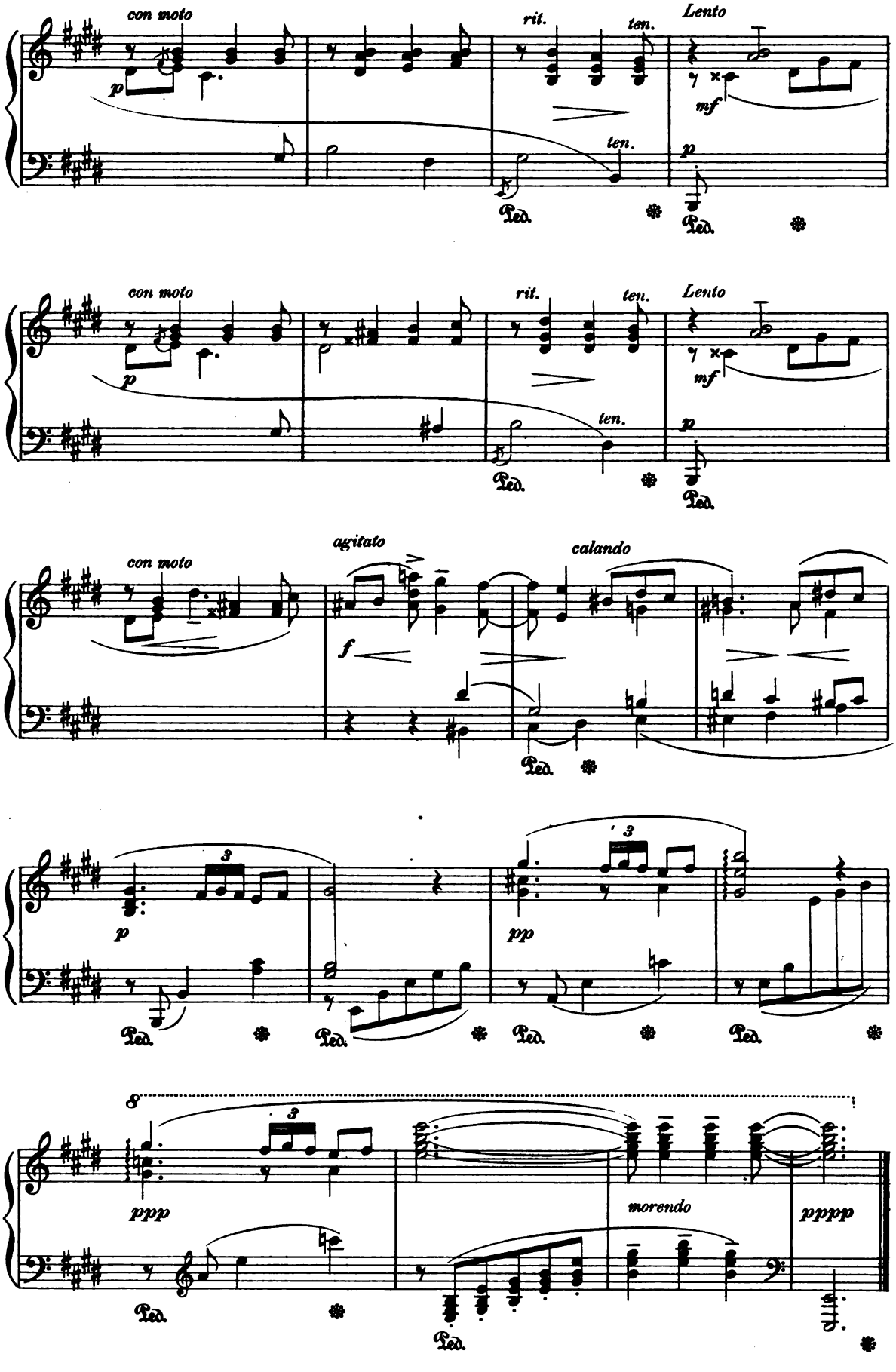

a tempo con moto
mp
ten.
mp
poco animato
allarg.
mf
cresc.
f
a tempo con moto, ma tranquillo.
p
poco a poco affrettando e appassionato
p
cresc.
mf
f
mf
cresc.
Largo
f
vibrante


con moto
rit.
ten.
Lento
mf
p
Ped.
agitato
calando
f
pp
ppp
morendo
pppp
8
3

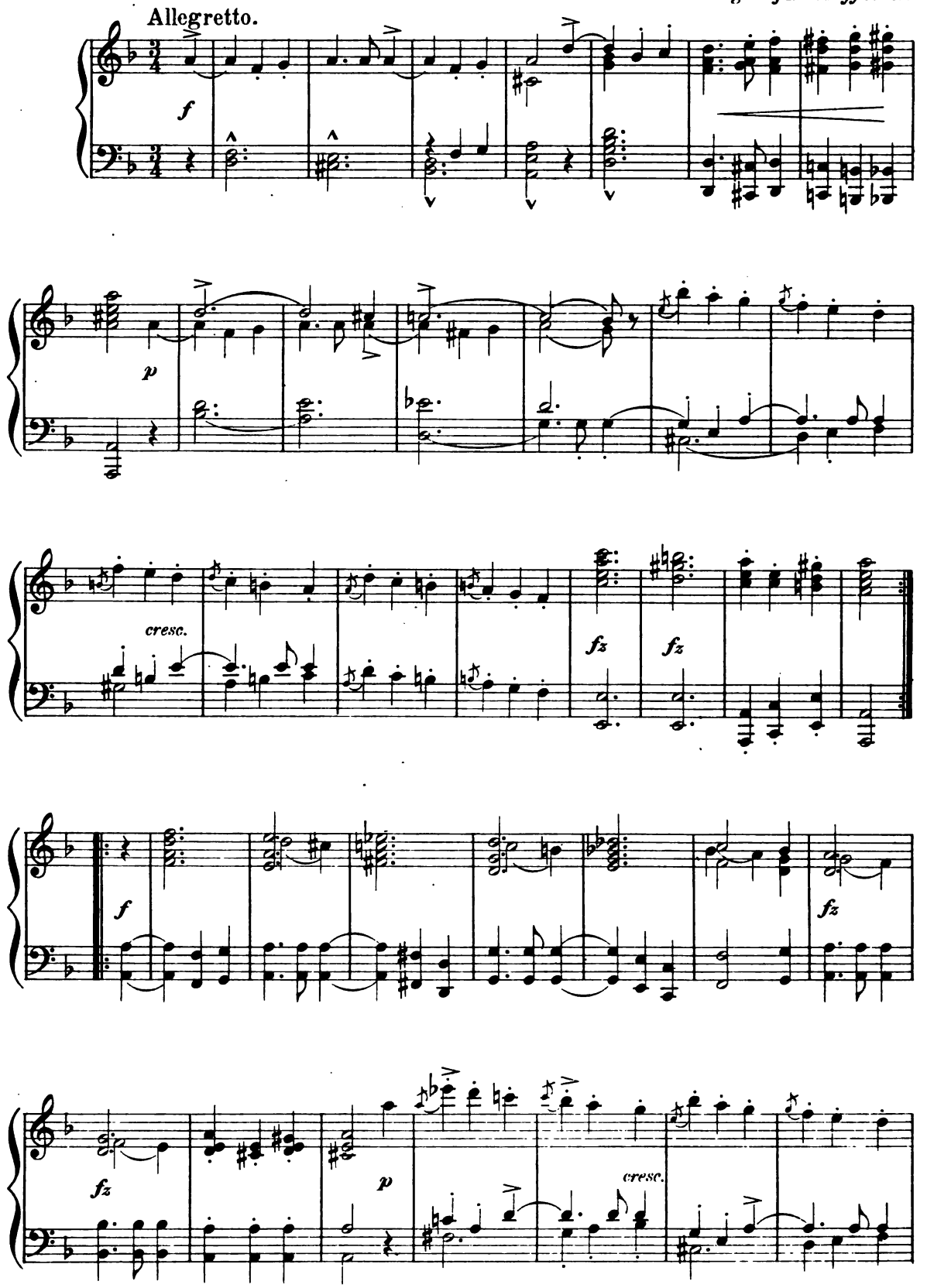
Scherzo

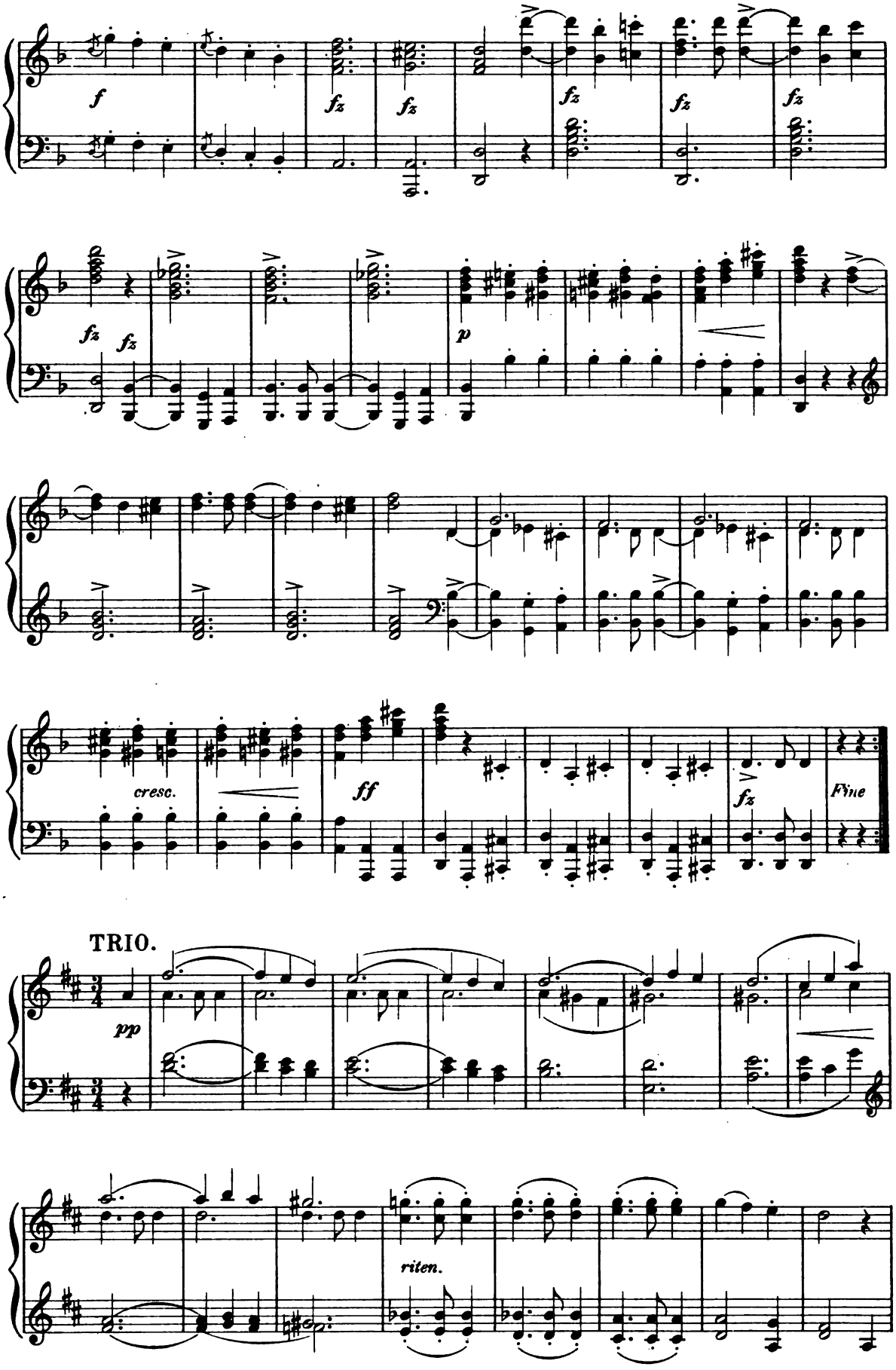
from the

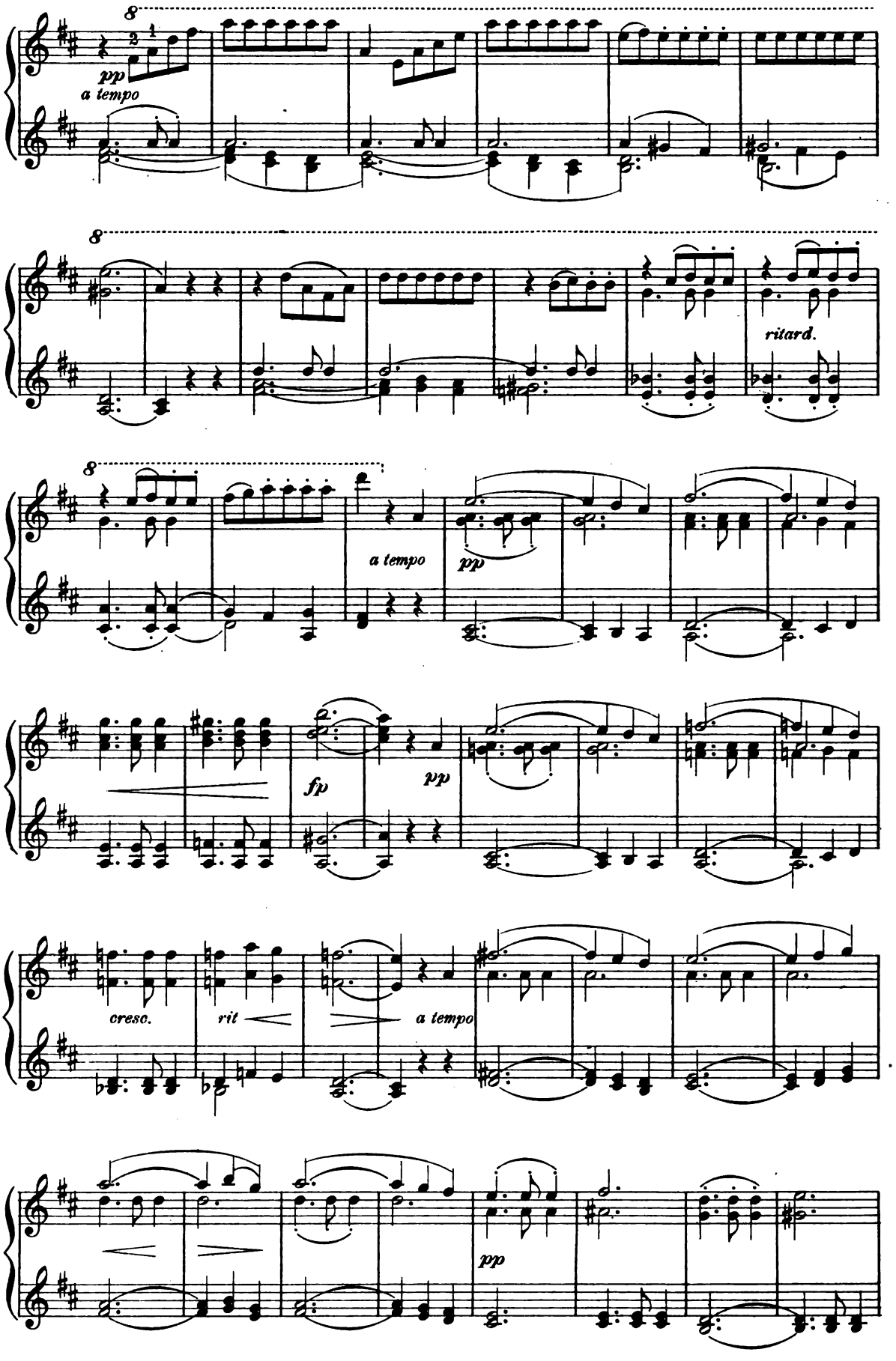
String Quartet in D Minor.

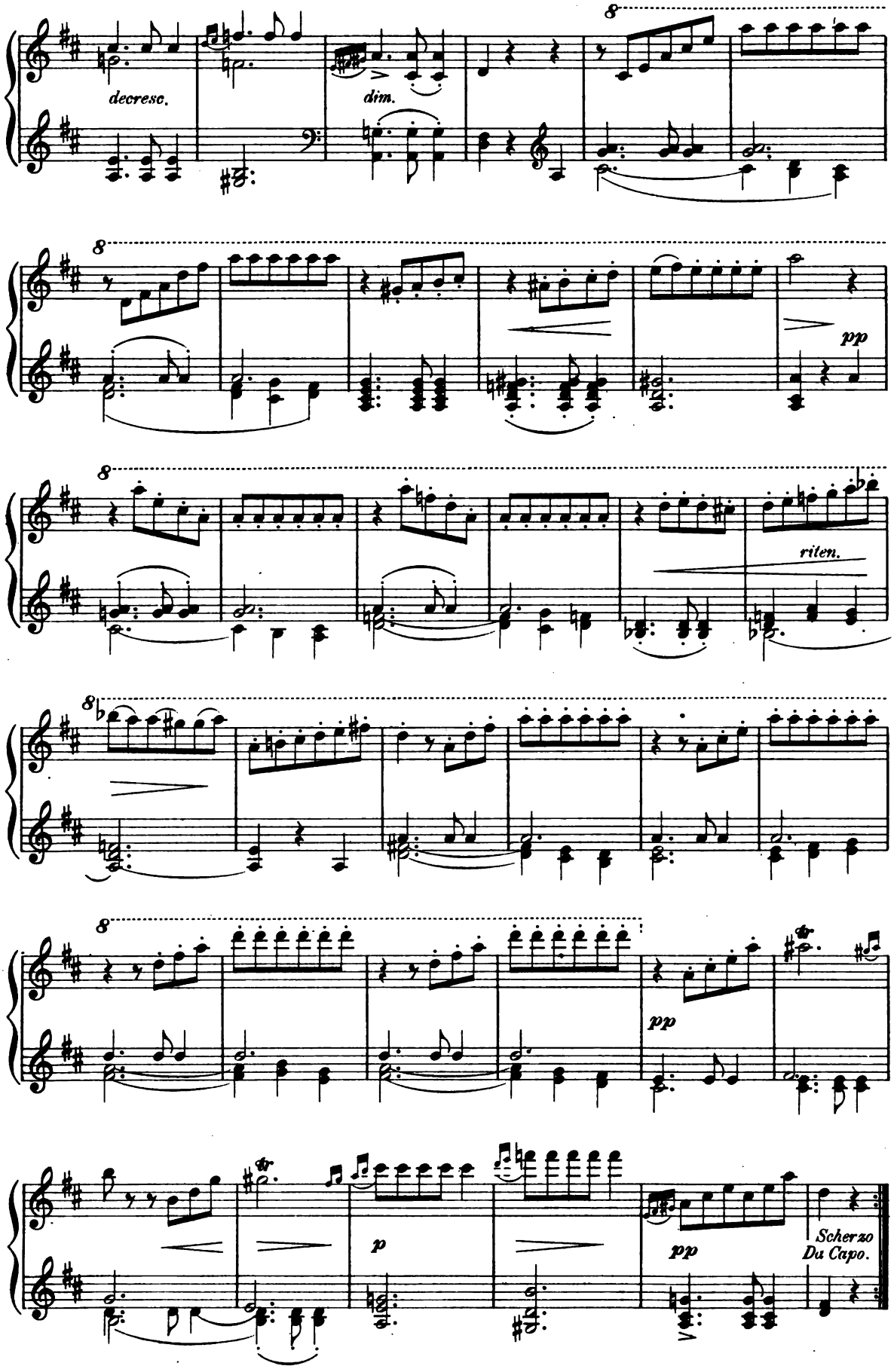
F. SCHUBERT.

arranged by Karl Hoffbauer.




f
fz
fz
fz
fz
fz
fz
fz
fz
p
cresc.
ff
fz
Fine
TRIO.
pp
riten.

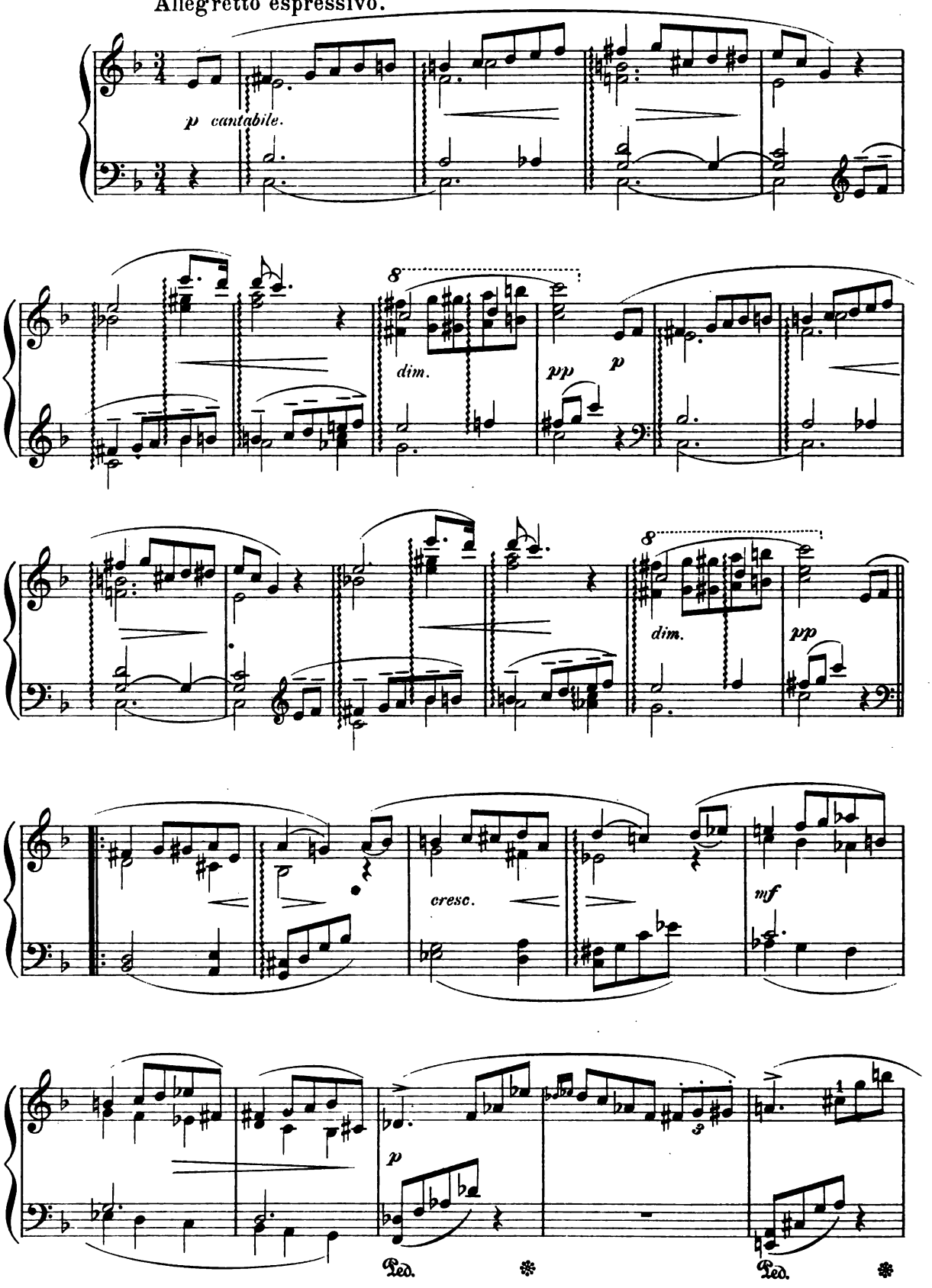

8
pp
a tempo
8
ritard.
8
a tempo
pp
fp
pp
cresc.
rit
a tempo
pp

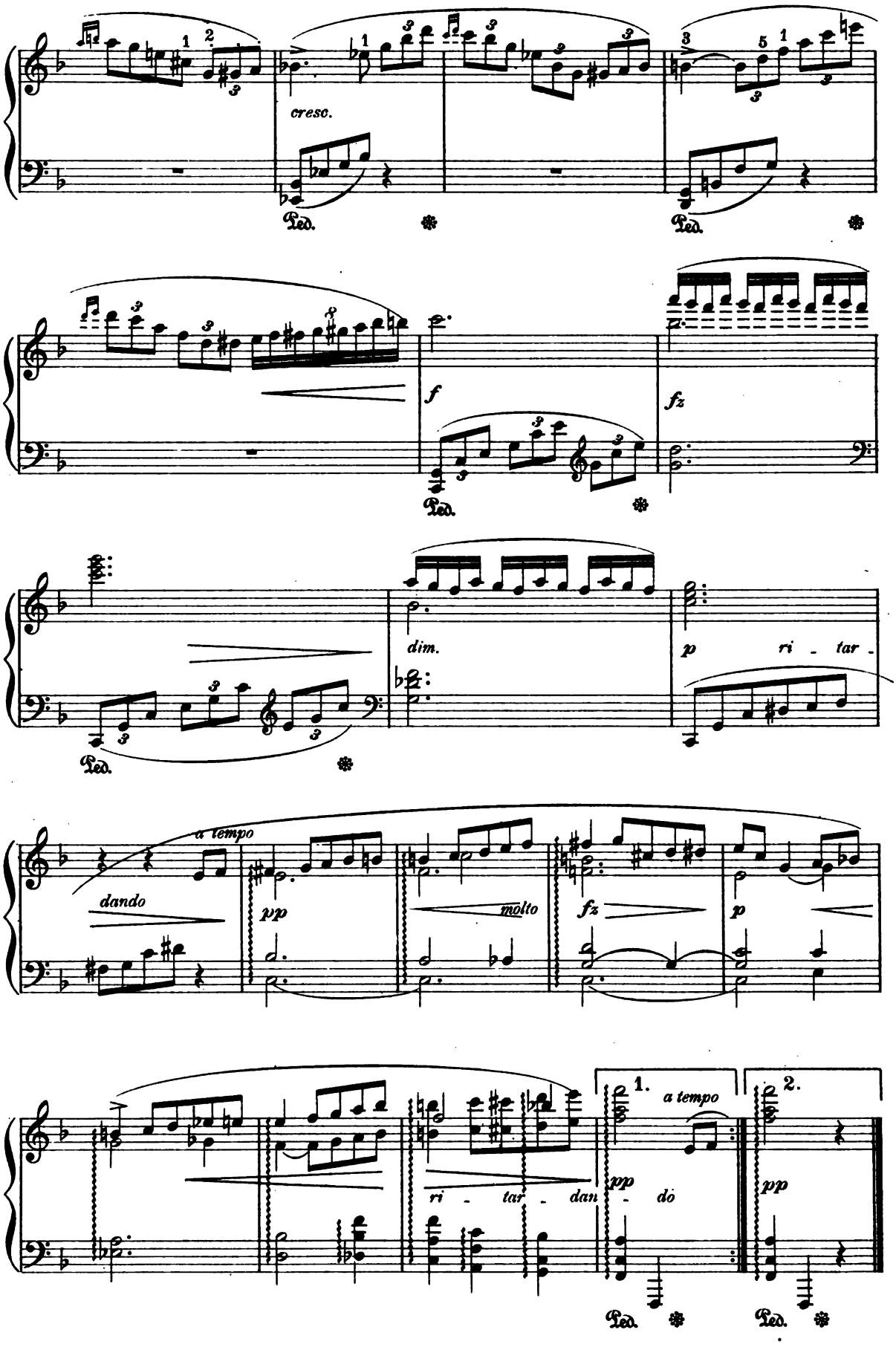

decresc.
dim.
pp
riten.
pp
p
pp
Scherzo
Da Capo.

Albumleaf.

E. GRIEG, Op 28. №2.

Allegretto espressivo.

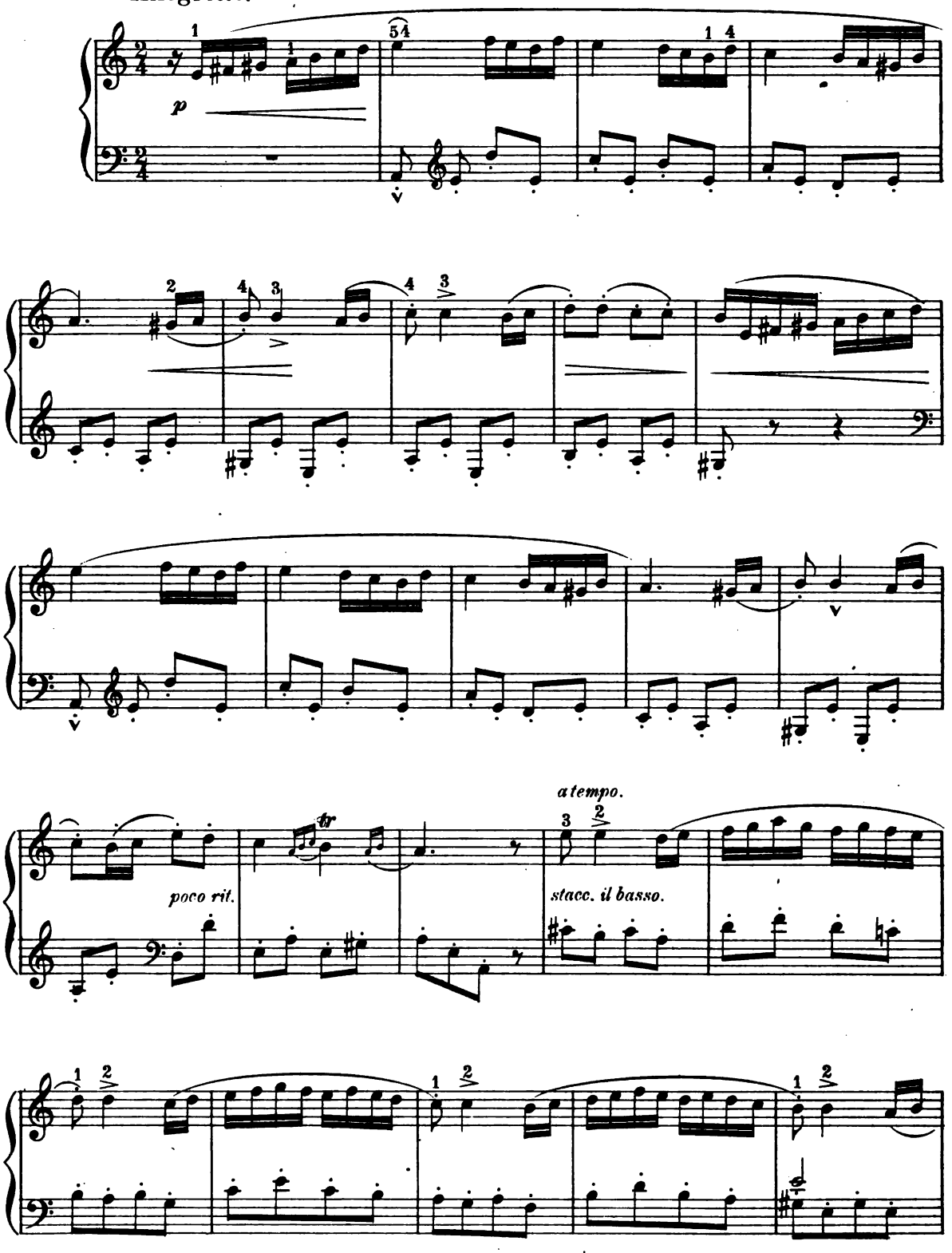


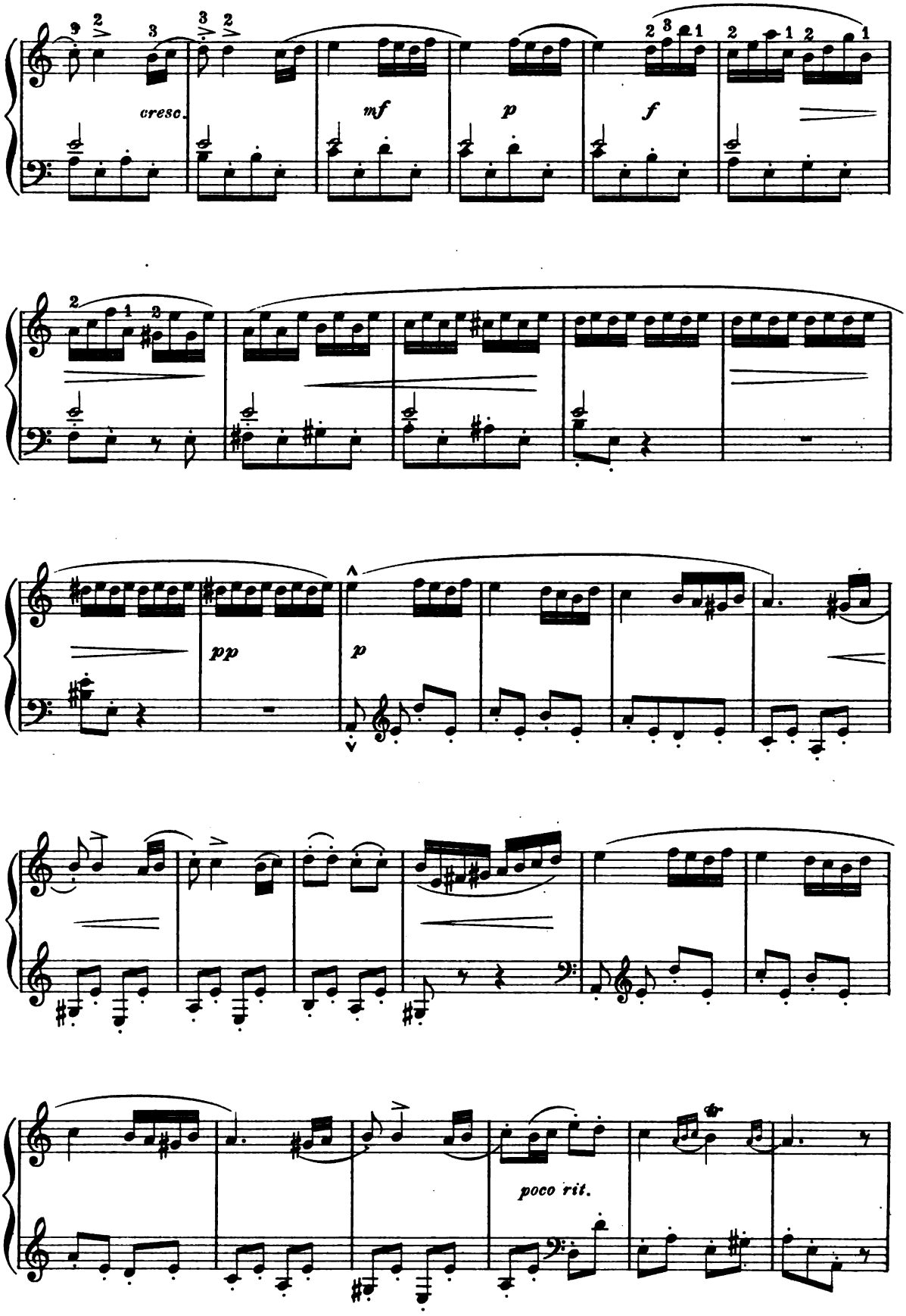

cresc.
Ped.
f
fz
dim.
p ri - tar -
a tempo
dando
pp
molto
fz
p
ri - tar - dan - do
1.
2.
a tempo
pp
pp

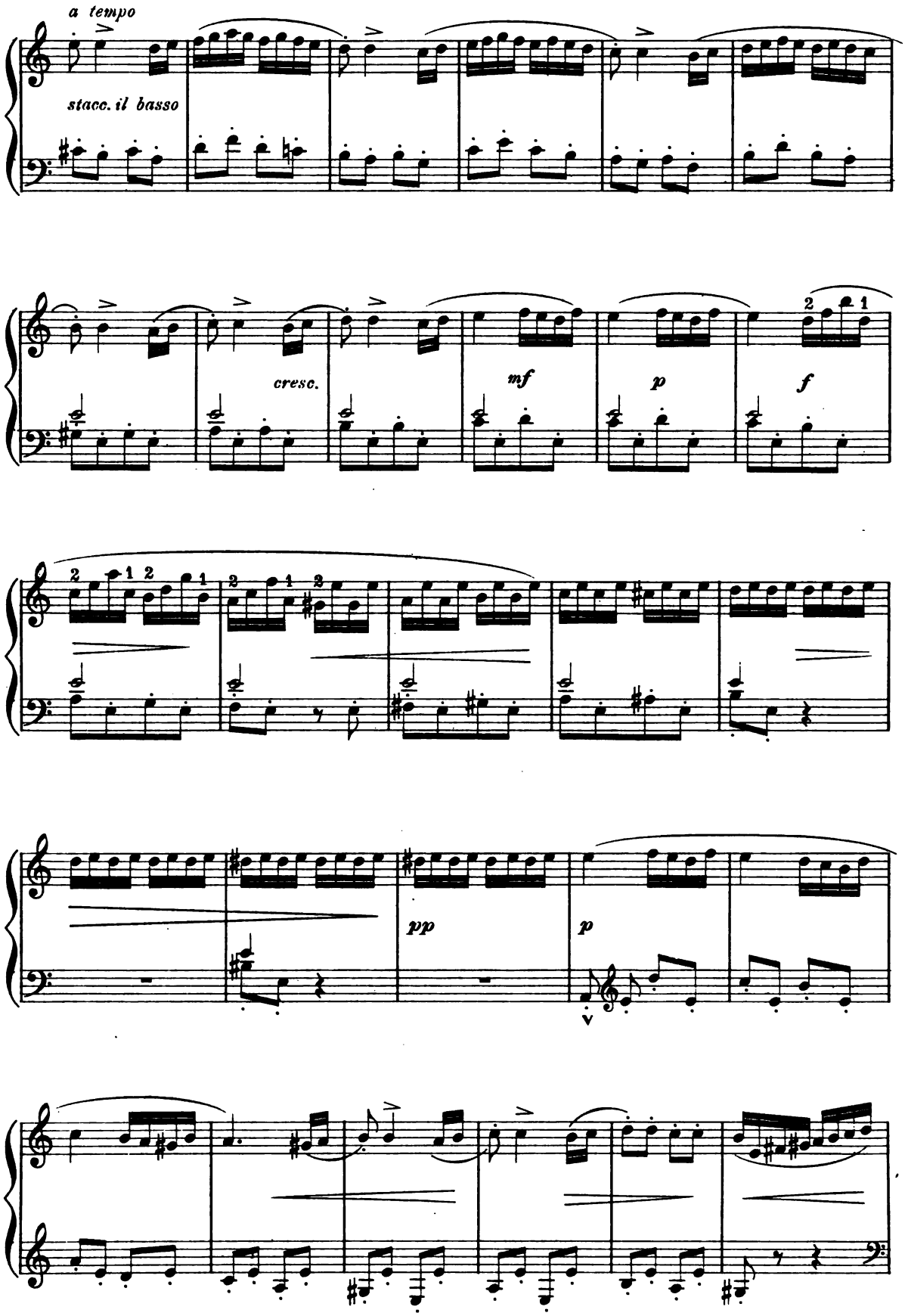
Chacone.

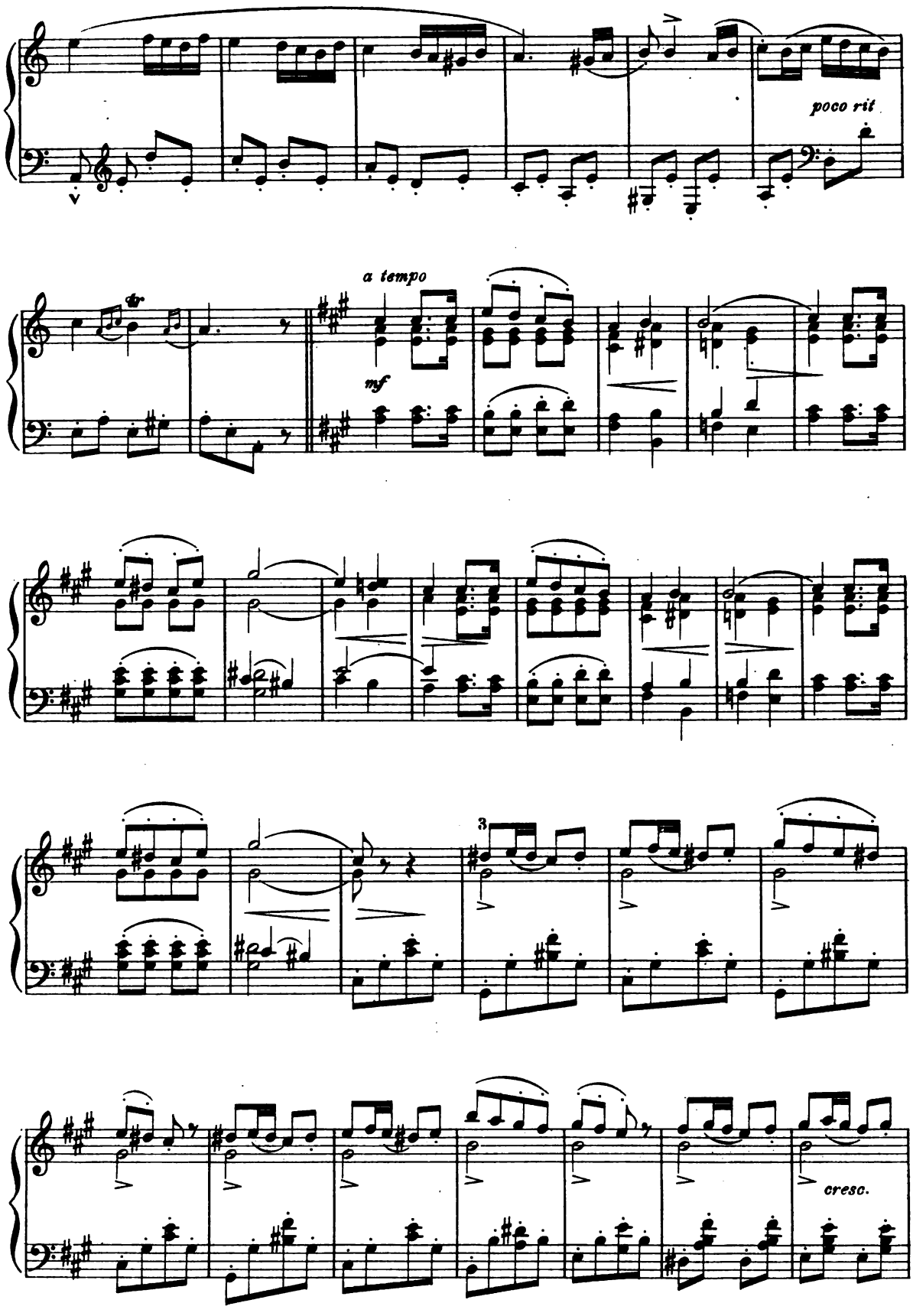
AUGUSTE DURAND, Op. 62.

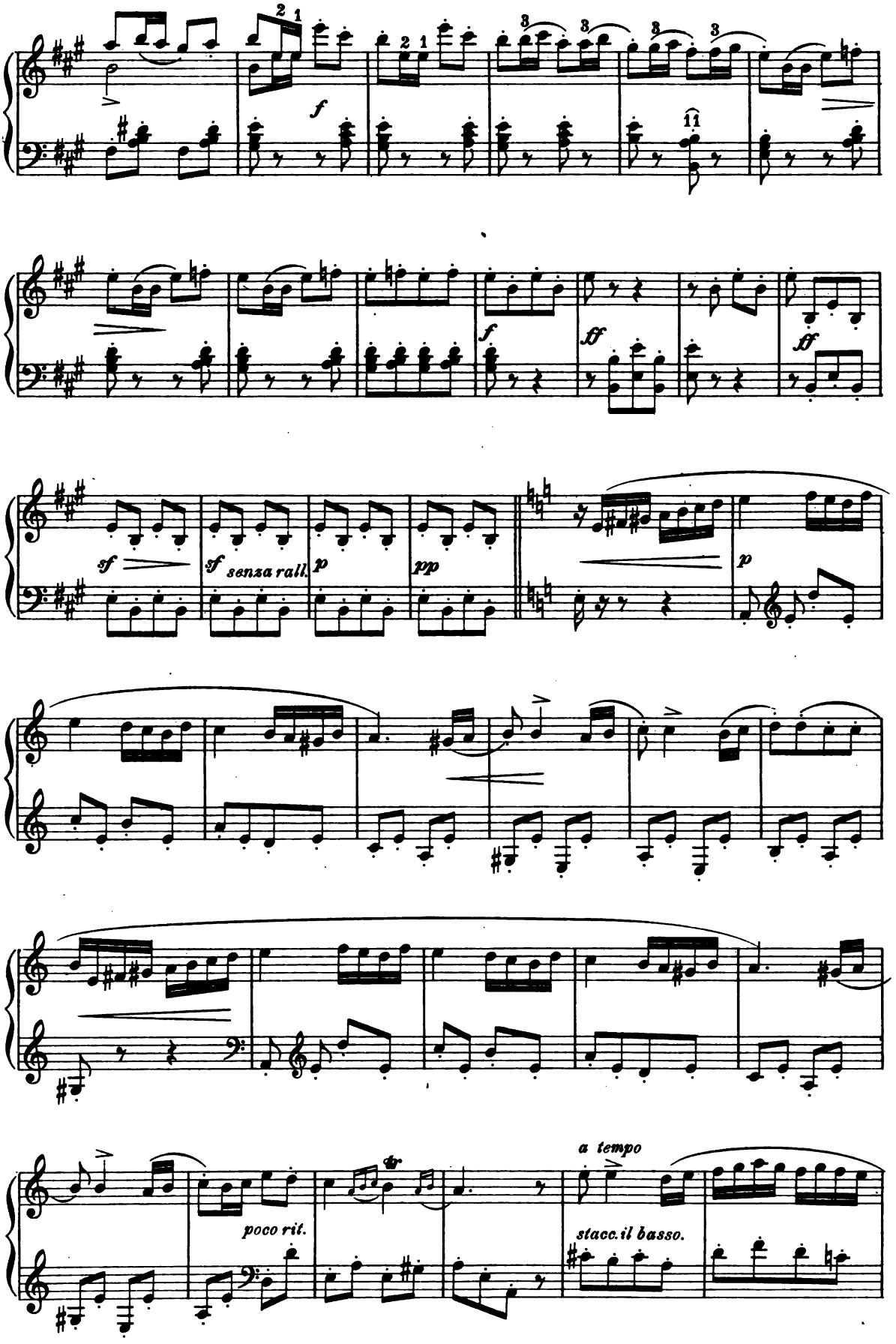
Allegretto.

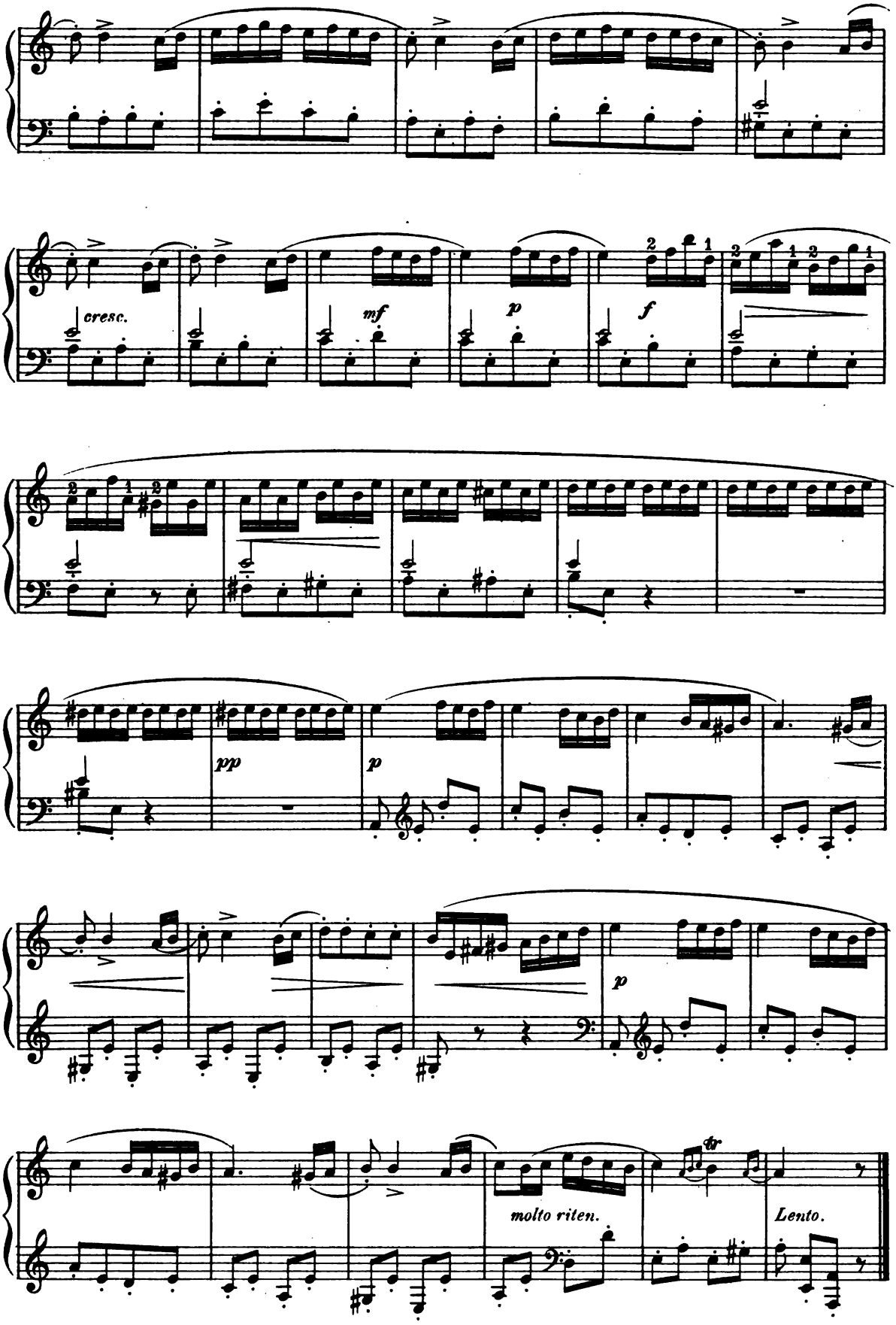



cresc.
mf
p
f
pp
p
poco rit.


a tempo
stacc. il basso
cresc.
mf
p
f
pp
p


poco rit
a tempo
mf
3
cresc.

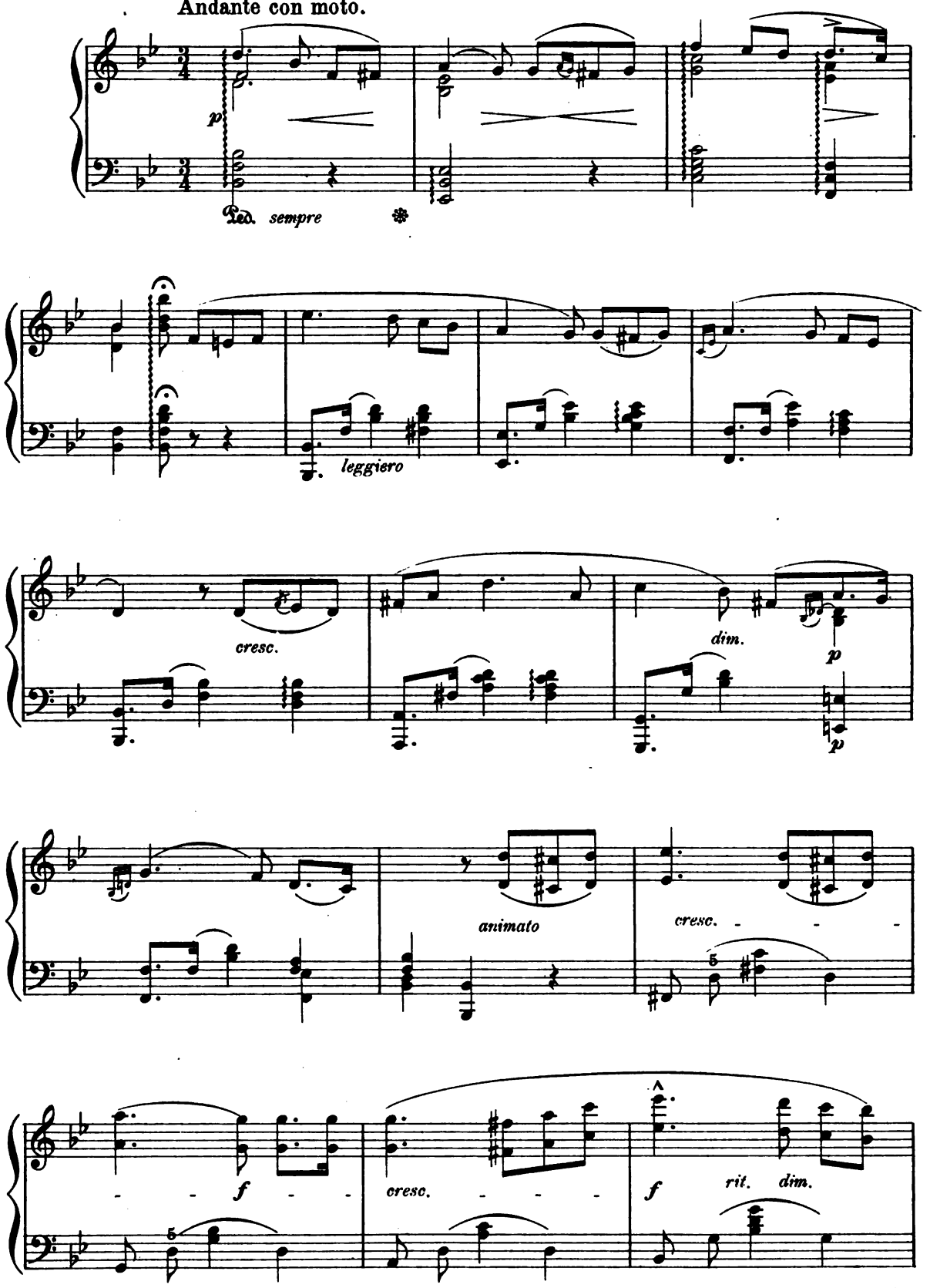

f
f
ff
ff
sf
sf senza rall.
p
pp
p
poco rit.
a tempo
stacc. il basso.

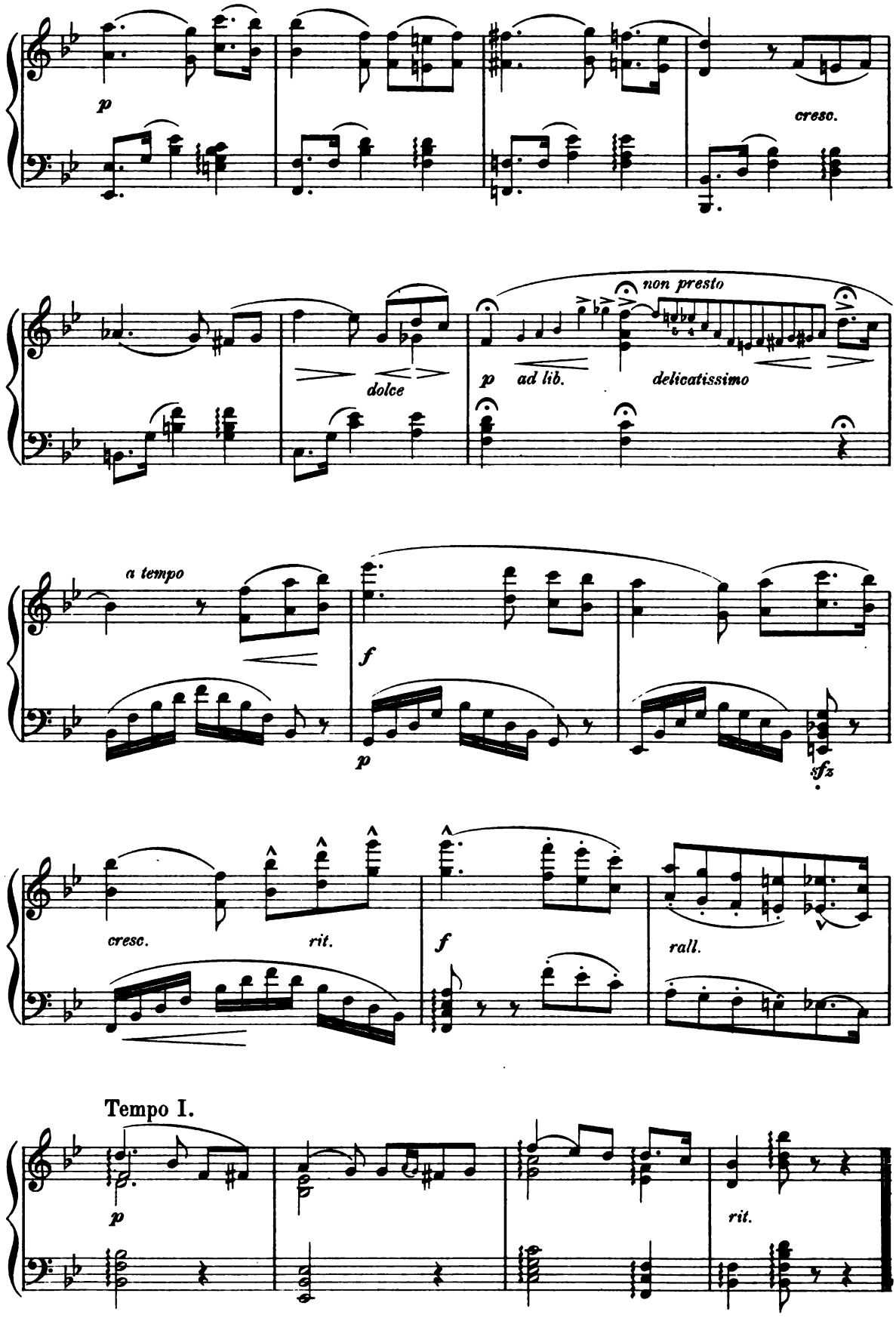

cresc.
mf
p
f
pp
p
p
molto riten.
tr
Lento.

Russian Romance.

Fr. DAMM, Op. 56. No 2.

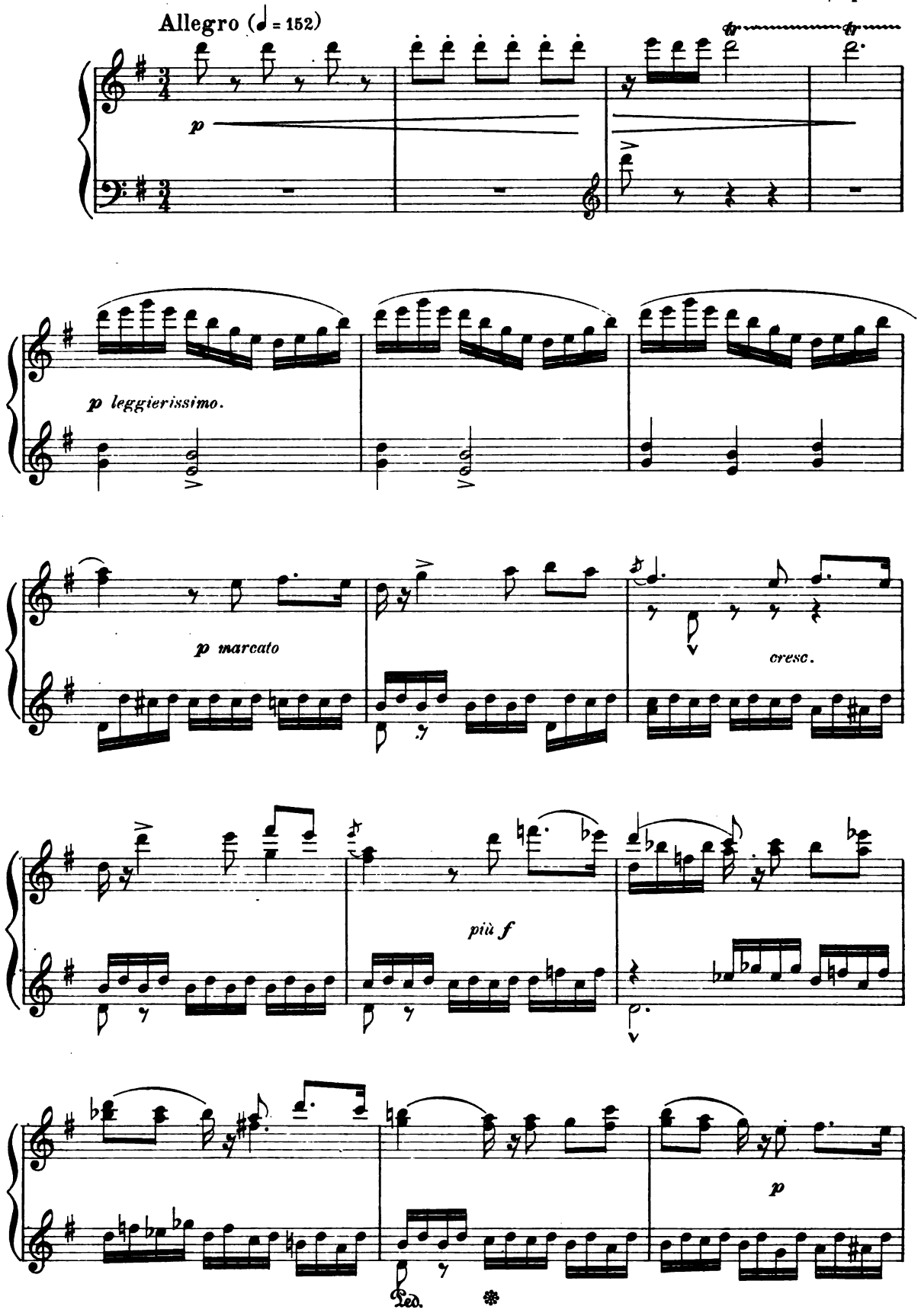
Andante con moto.

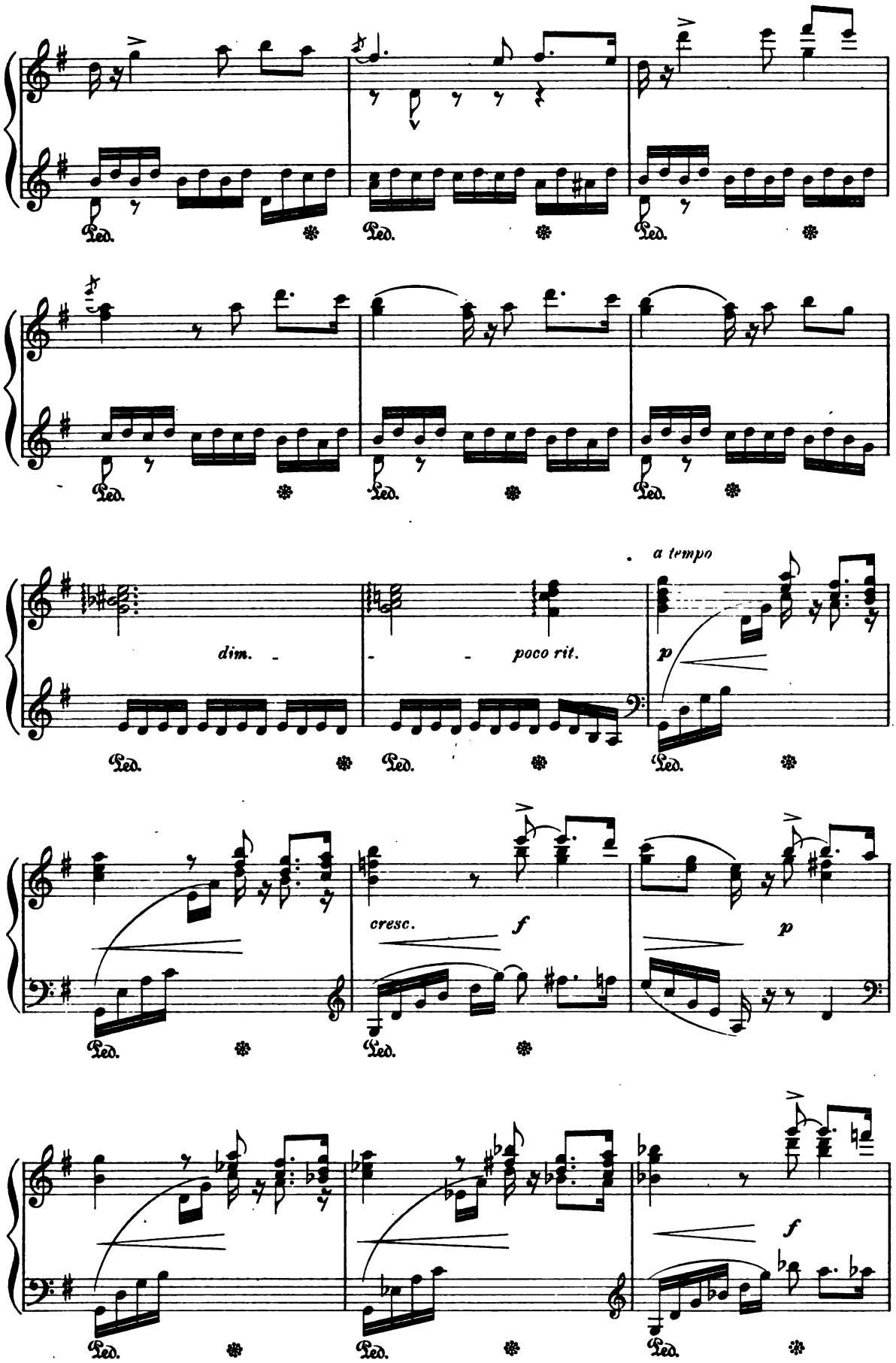


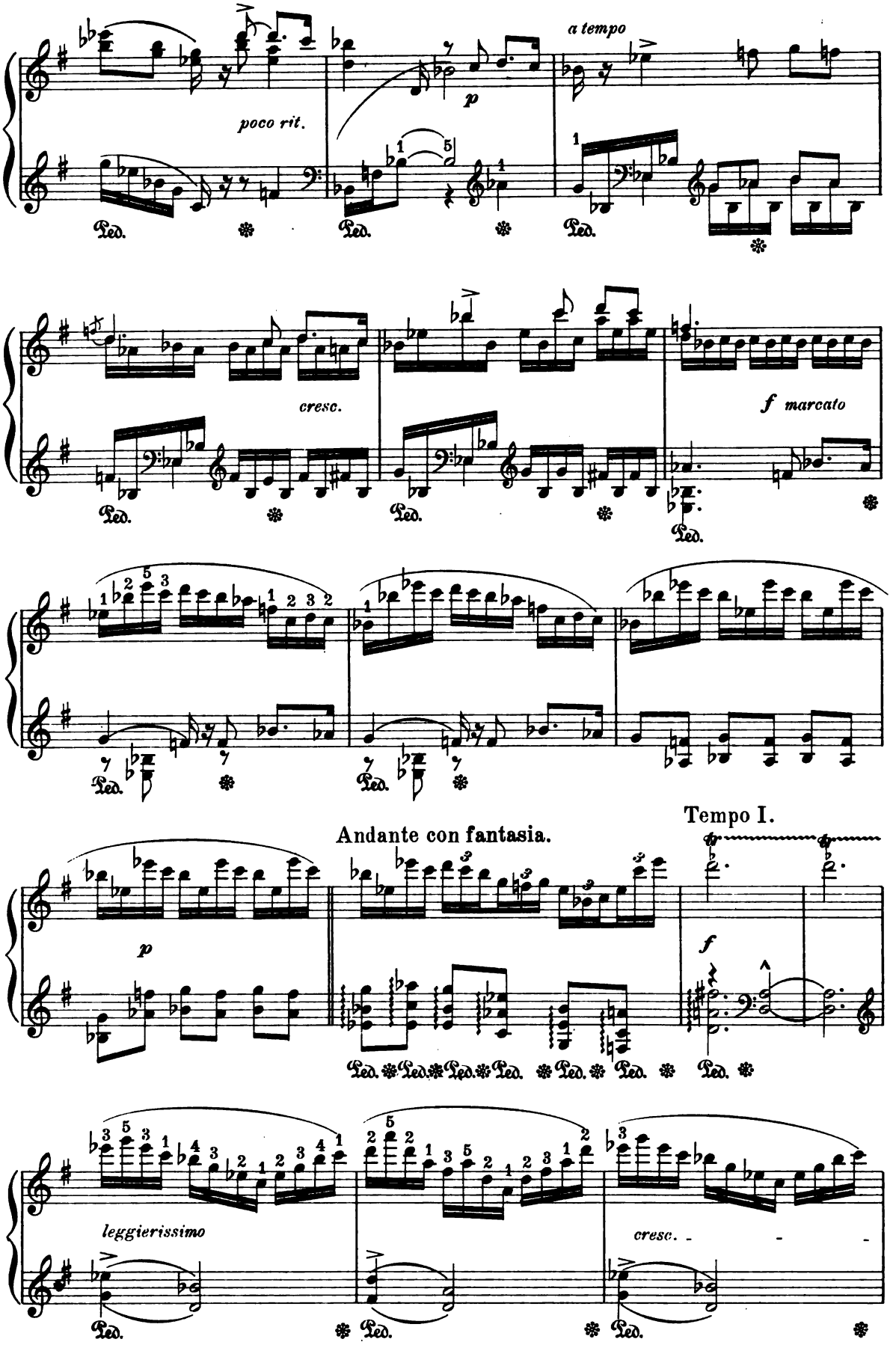

p
cresc.
non presto
dolce
p
ad lib.
delicatissimo
a tempo
f
p
sfz
cresc.
rit.
f
rall.
Tempo I.
p
rit.

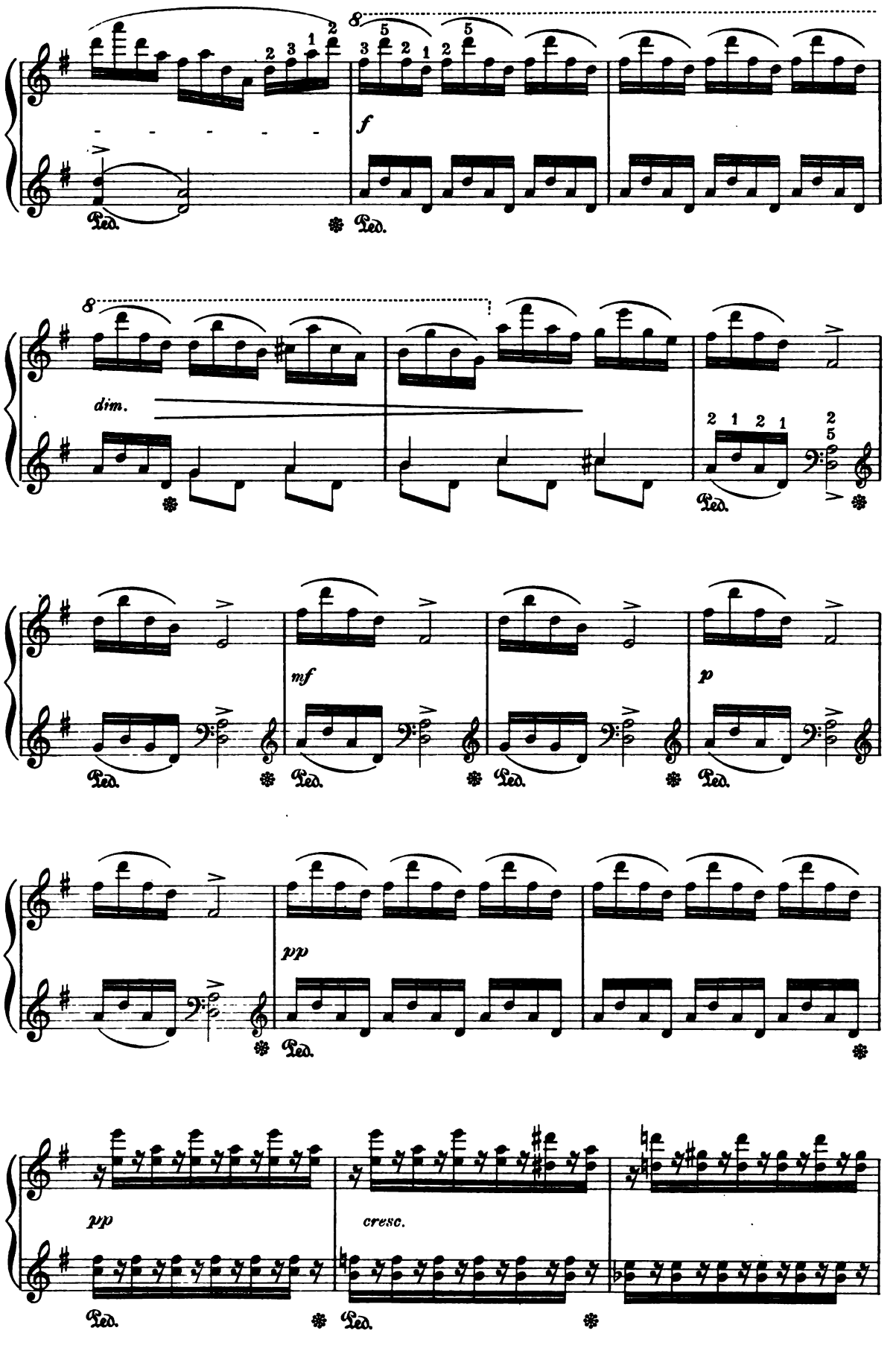
Dragon-Flies.

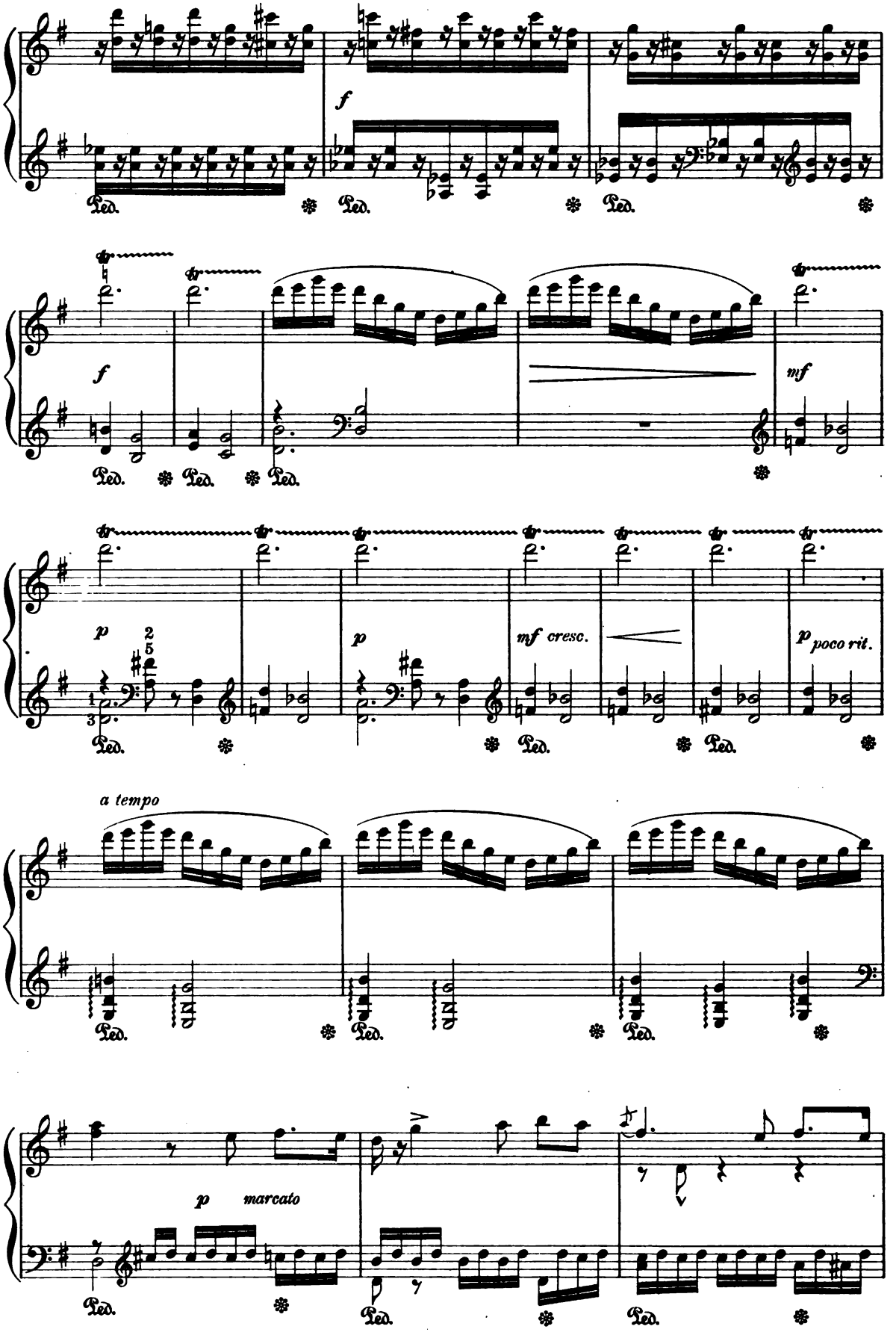
C. CHAMINADE, Op. 24.

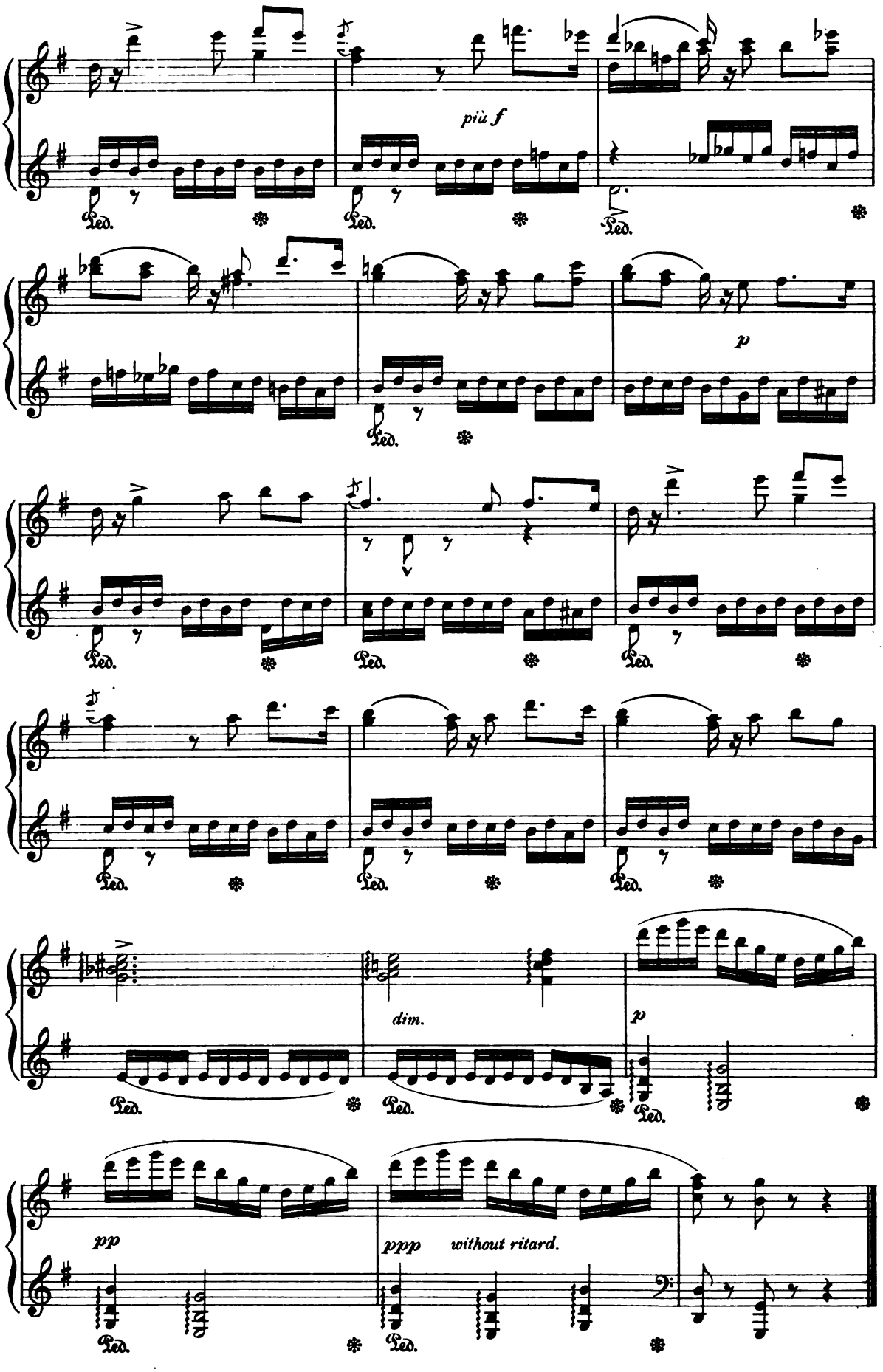



Ped.
dim.
poco rit.
a tempo
p
cresc.
f
p
f


a tempo
poco rit.
p
cresc.
f marcato
Andante con fantasia.
Tempo I.
p
f
leggierissimo
cresc.


8
f
Ped.
8
dim.
2 1 2 1
2 5
mf
p
pp
pp
cresc.

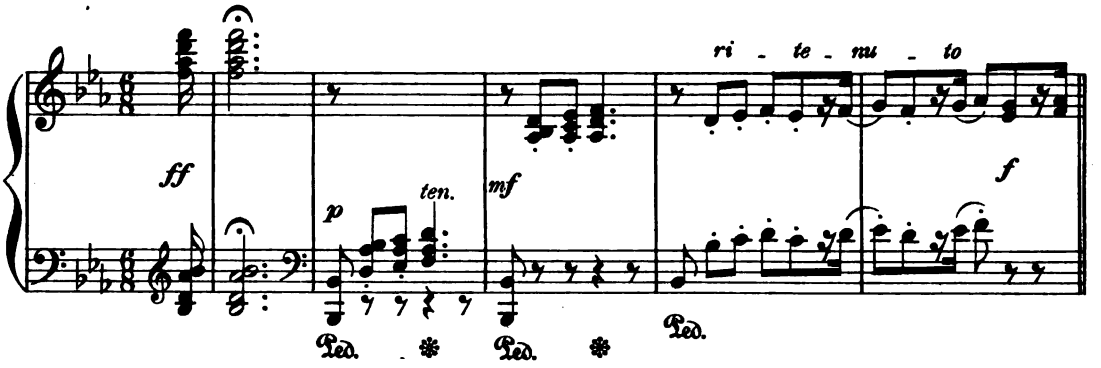

f
Ped.
f
mf
p
mf cresc.
p poco rit.
a tempo
p marcato


più f
p
dim.
p
pp
ppp
without ritard.

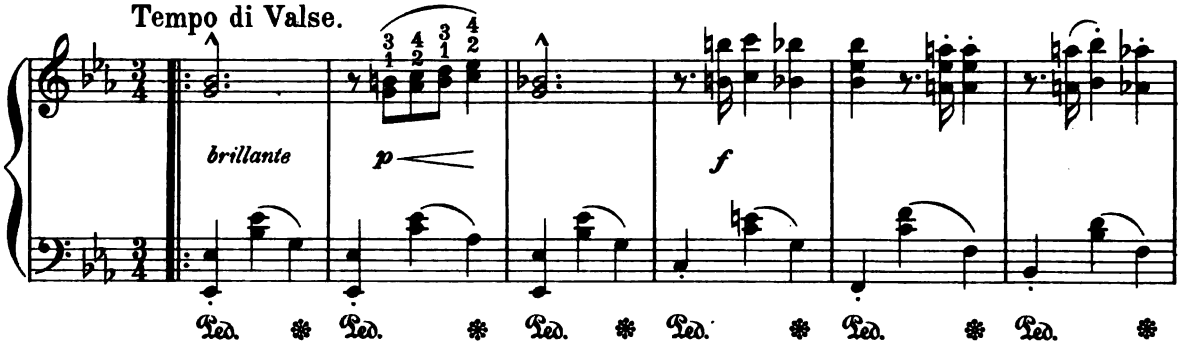
Waltz.

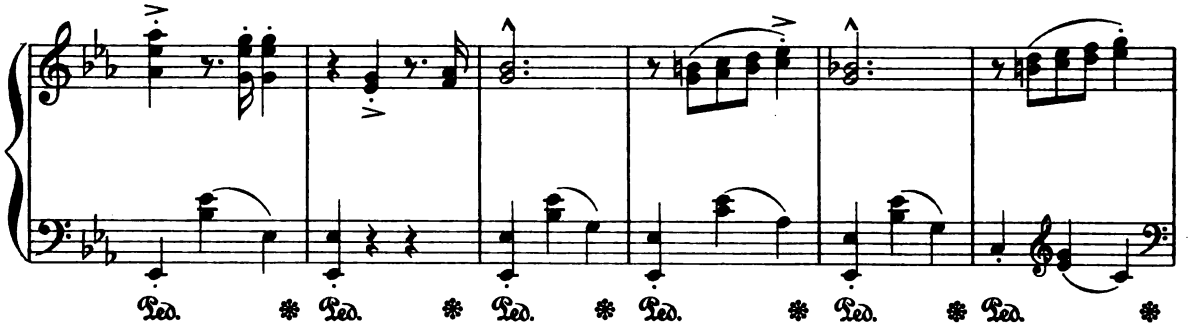
STEPHEN HELLER, Op. 37.

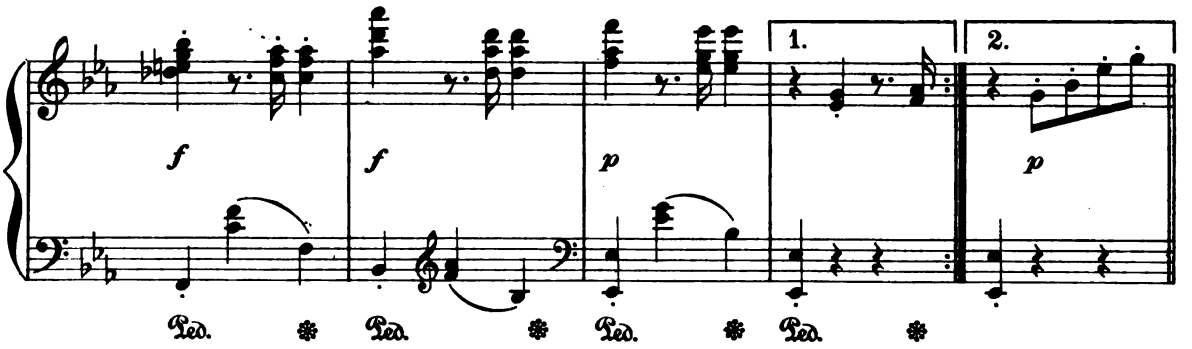
Andantino.

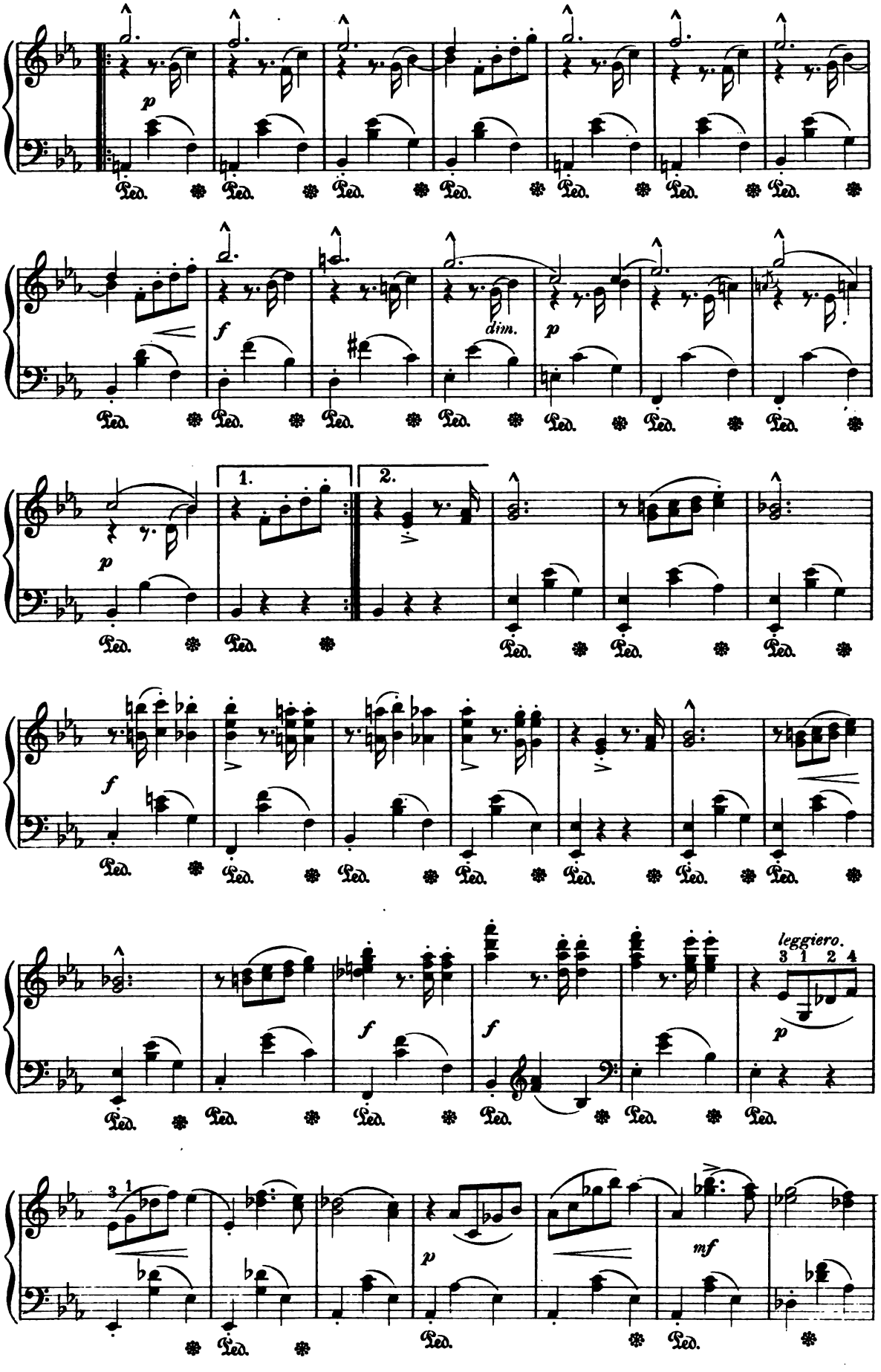


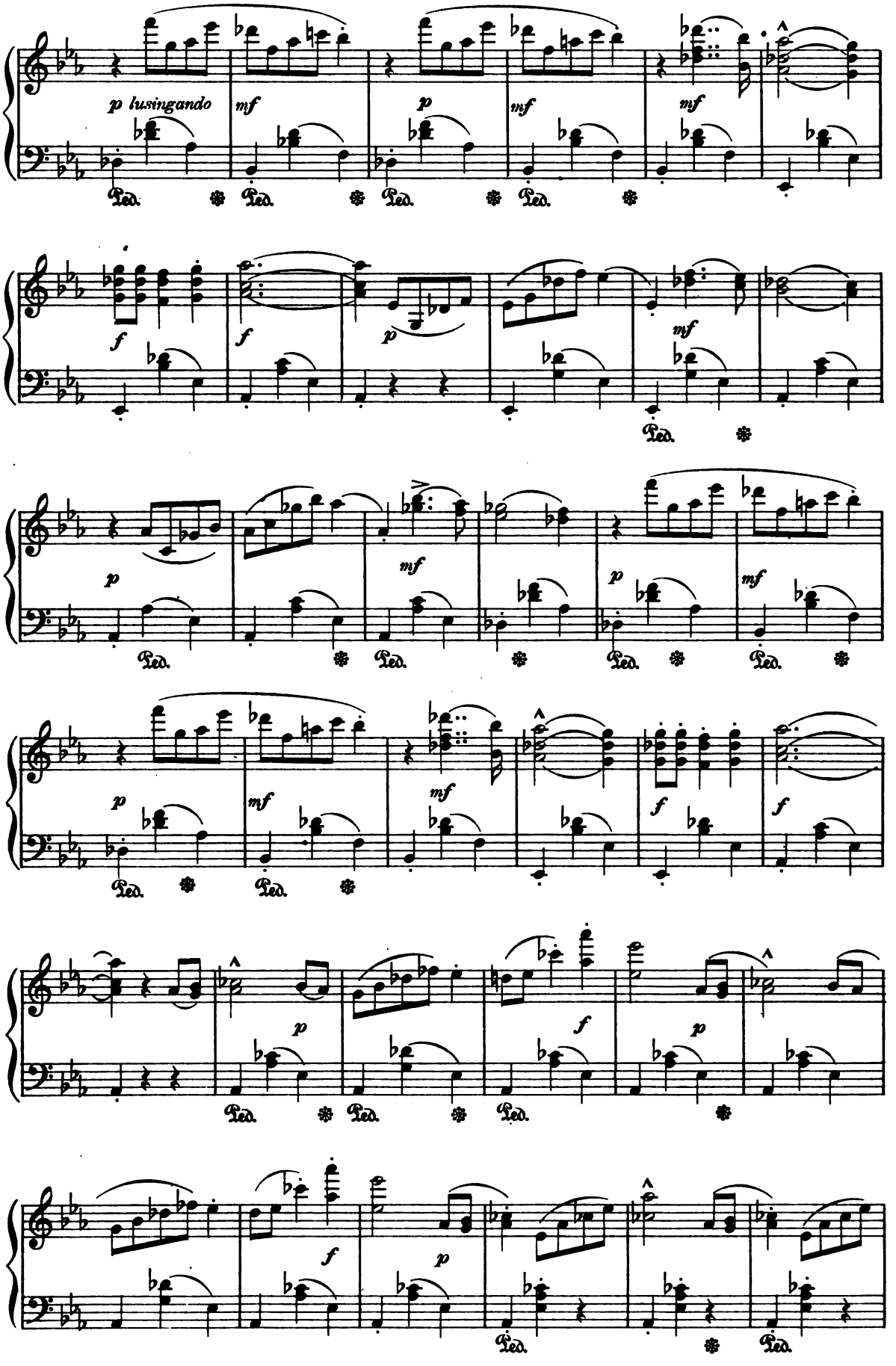
Tempo di Valse.

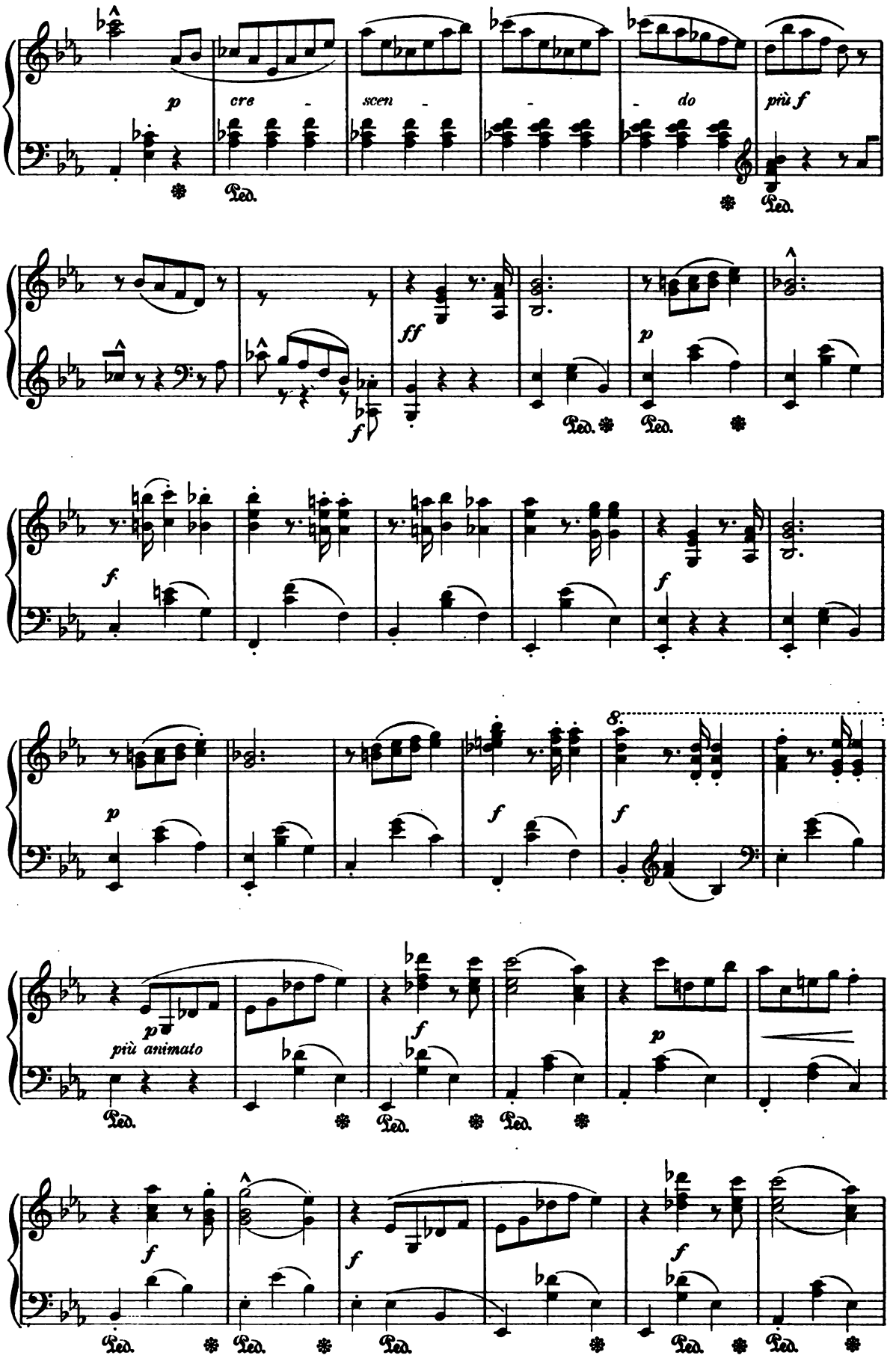


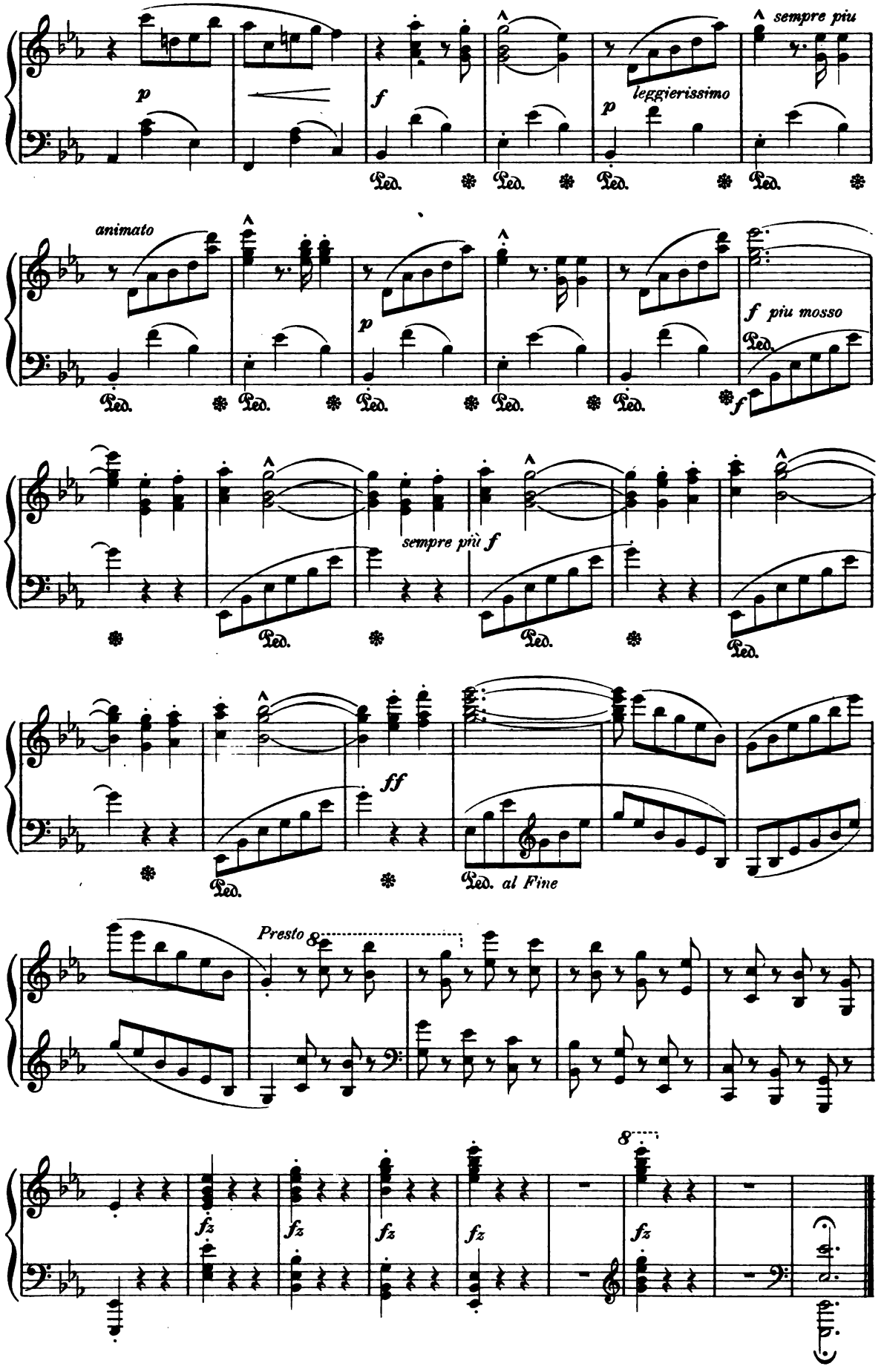





p
Ped.
f
dim.
p
1.
2.
f
f
f
leggiero.
3 1 2 4
p
3 1
p
mf


p lusingando
mf
p
mf
mf
f
f
p
mf
p
mf
p
mf
mf
p
mf
f
f
p
f
p
f
p
Ped.

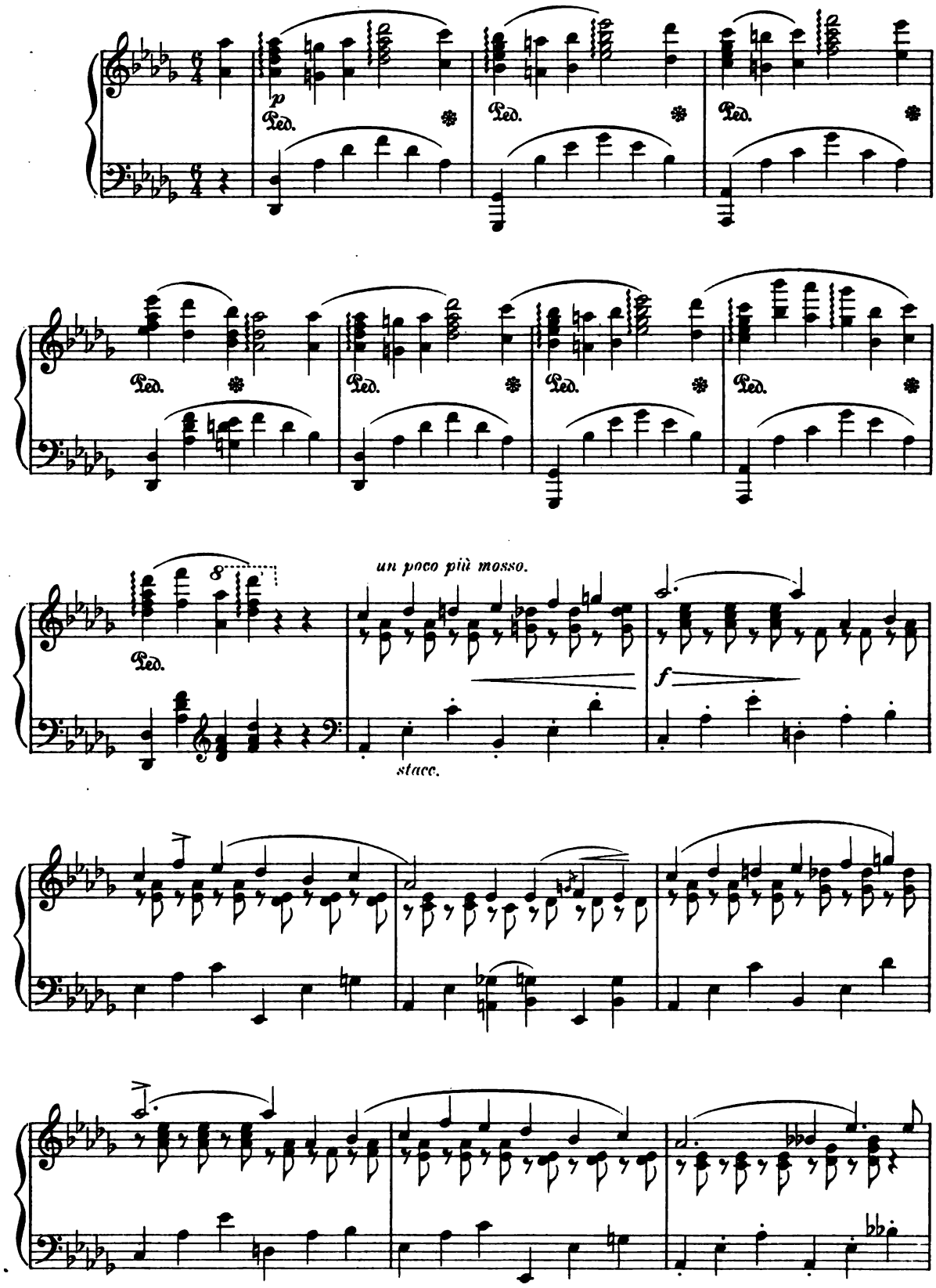

p
cre - scen - - - do
più f
Ped.
ff
f
p
più animato

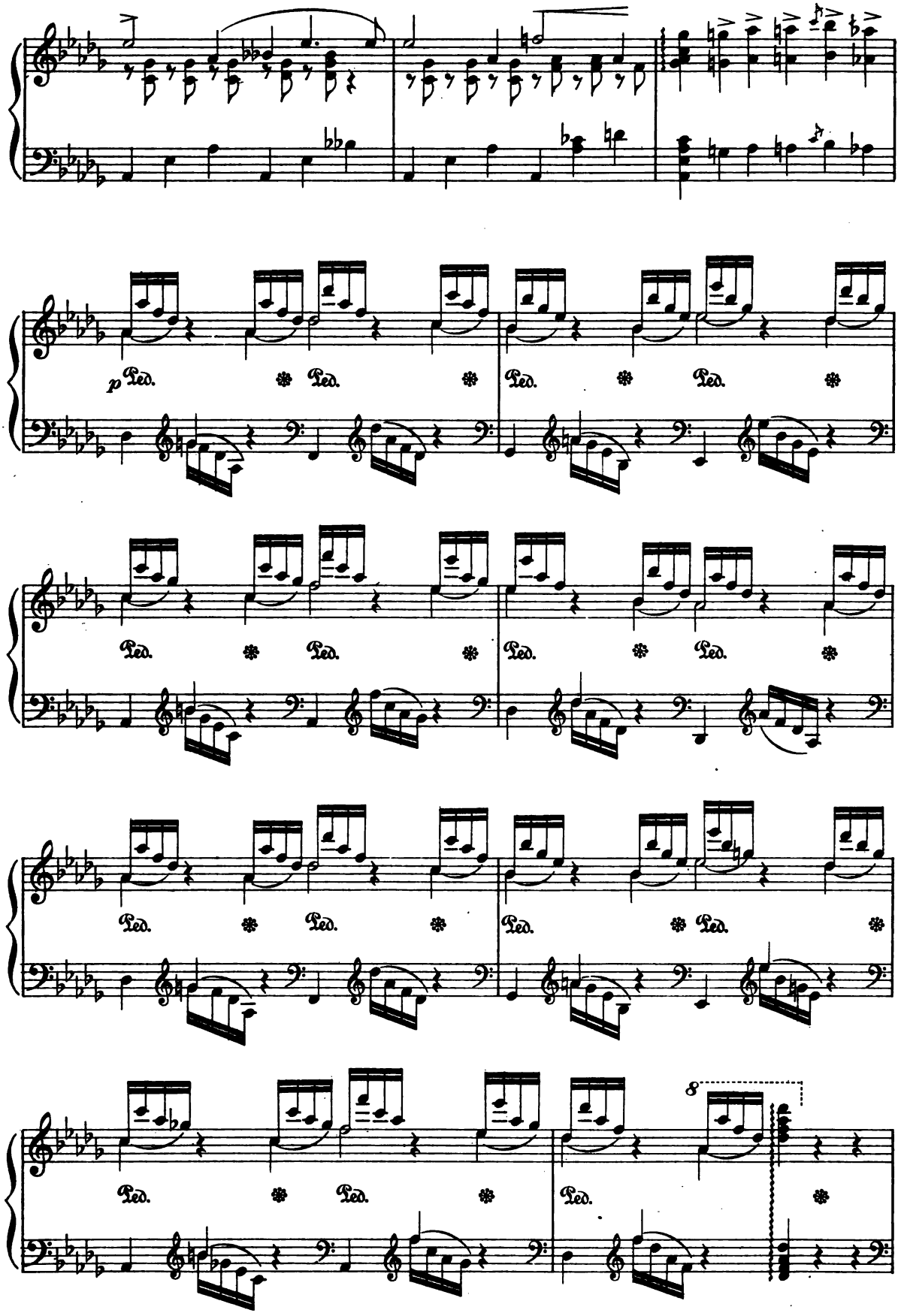

p
f
p
leggierissimo
sempre più
animato
p
f più mosso
sempre più f
ff
Presto
fz
fz
fz
fz
fz
Ped.
Ped. al Fine

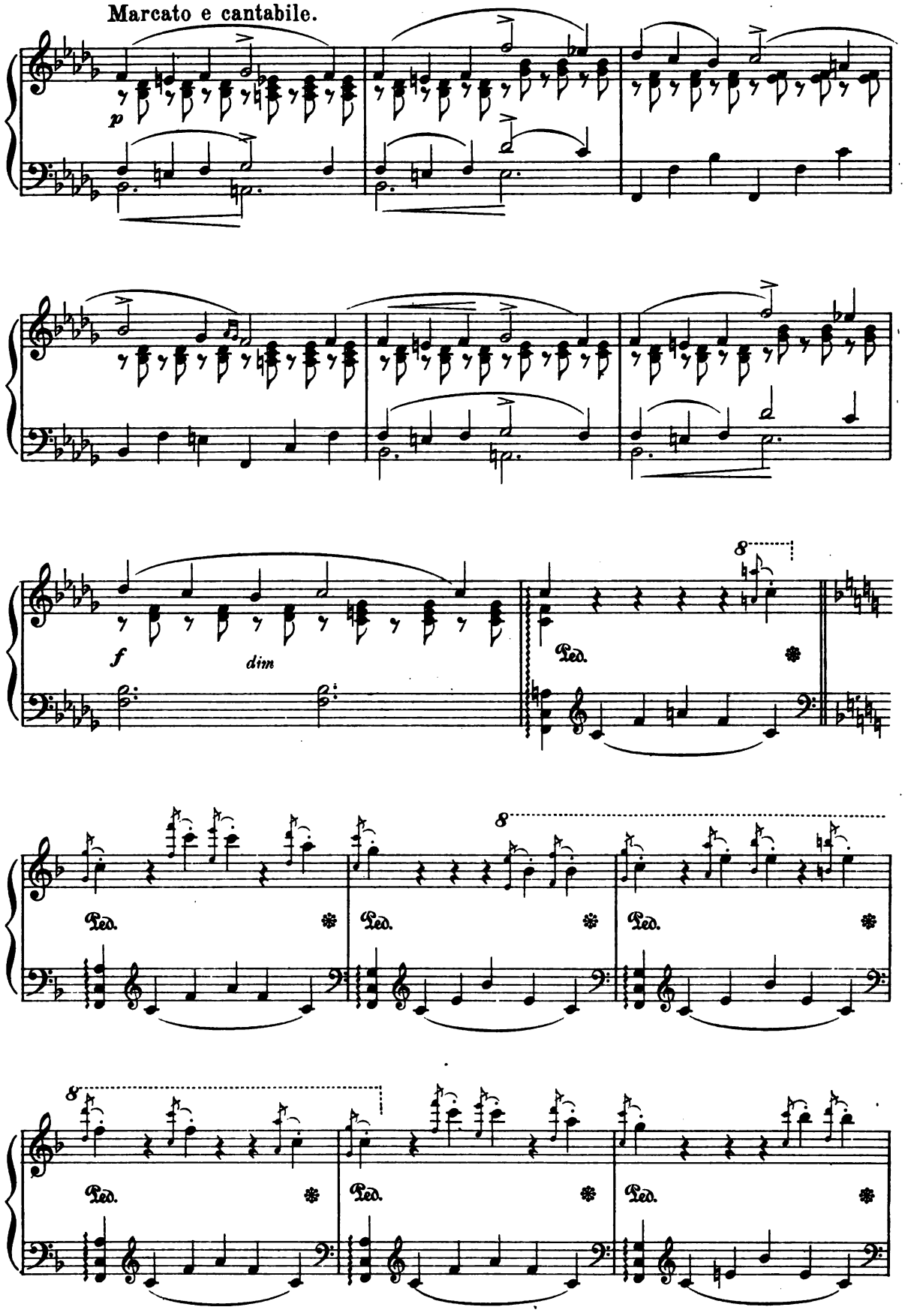
Sweet Remembrance.

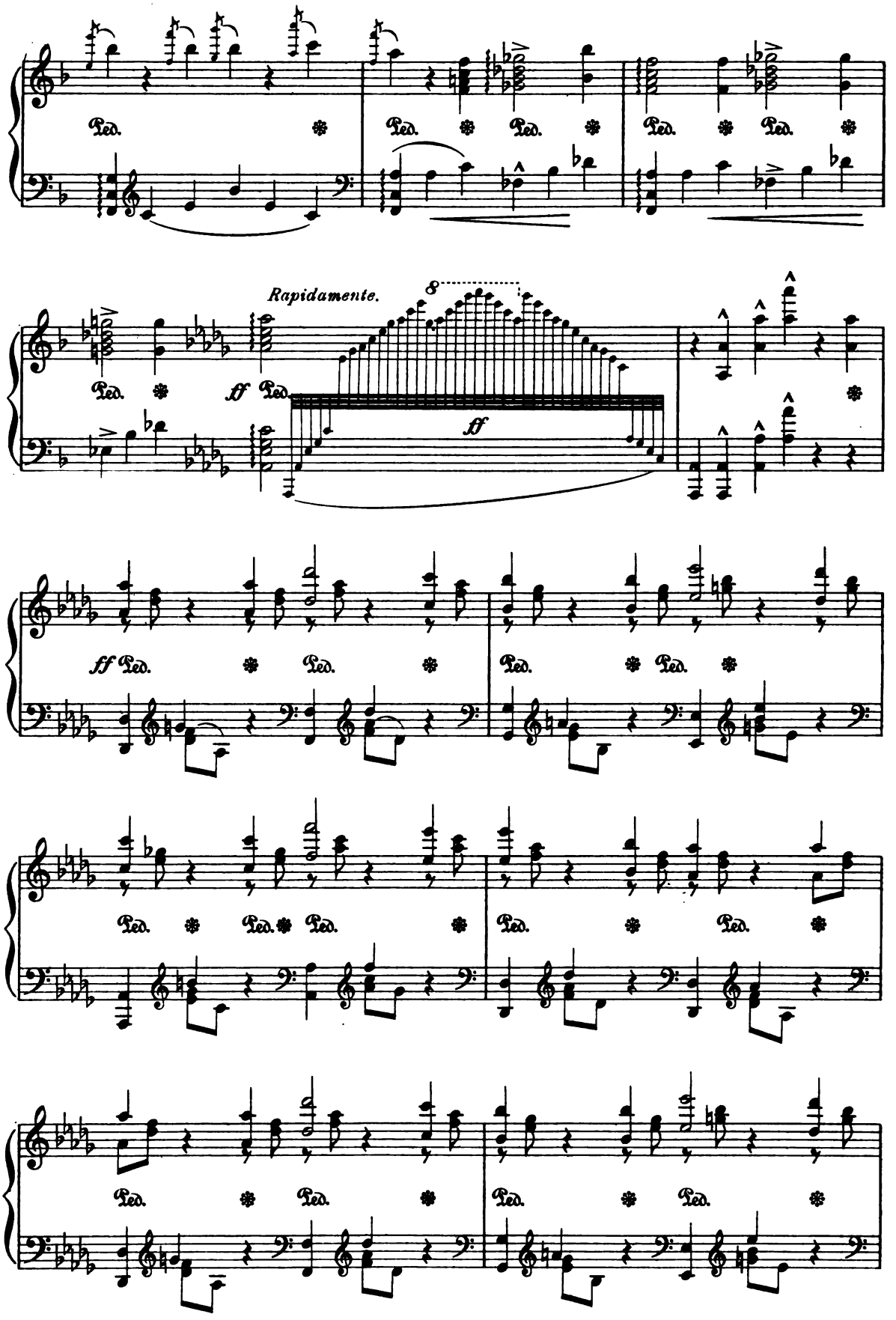
DOUX SOUVENIR.

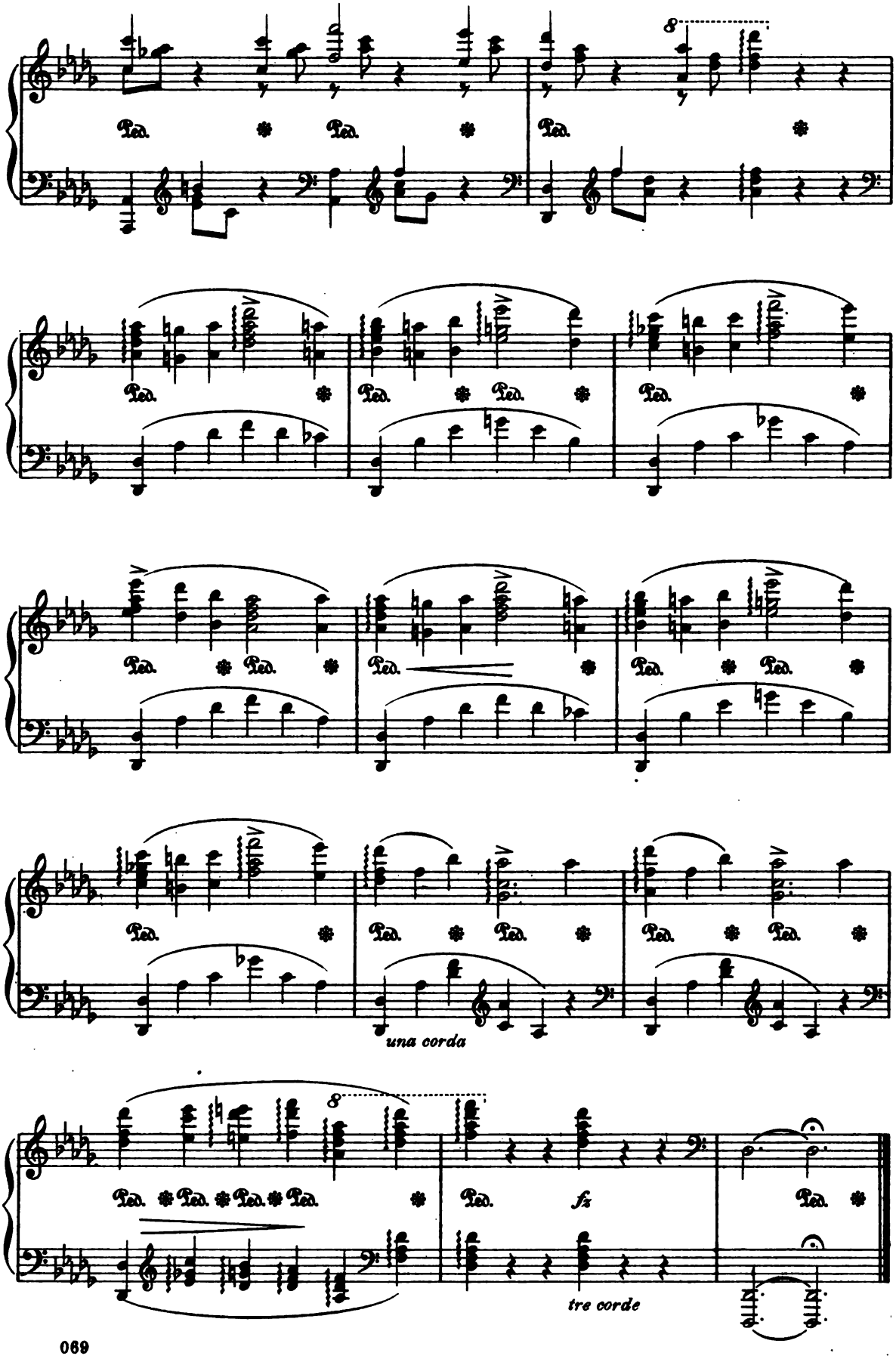
F. BENDEL.




p
Ped.
8

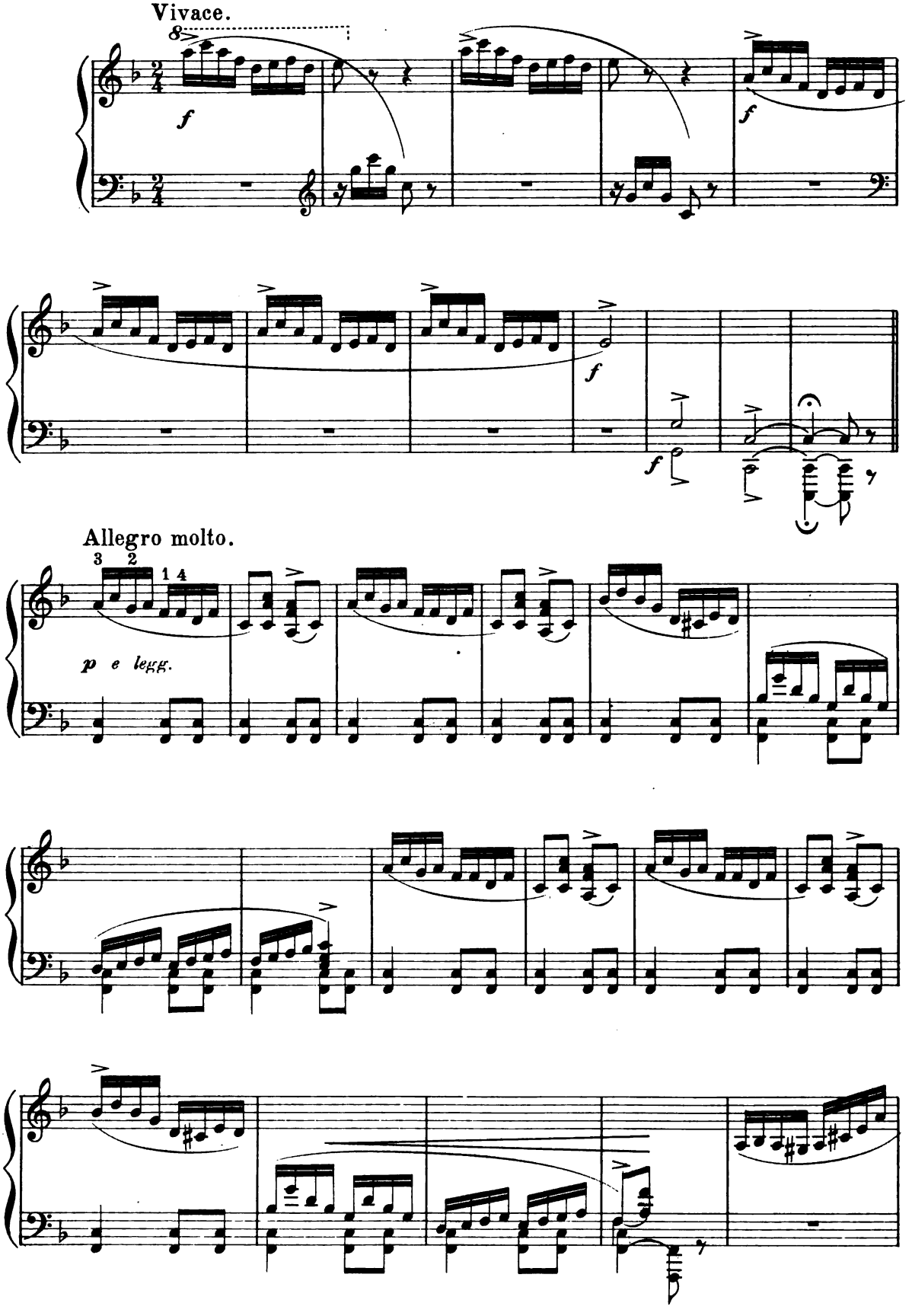

Marcato e cantabile.
p
f
dim
8
Ped.

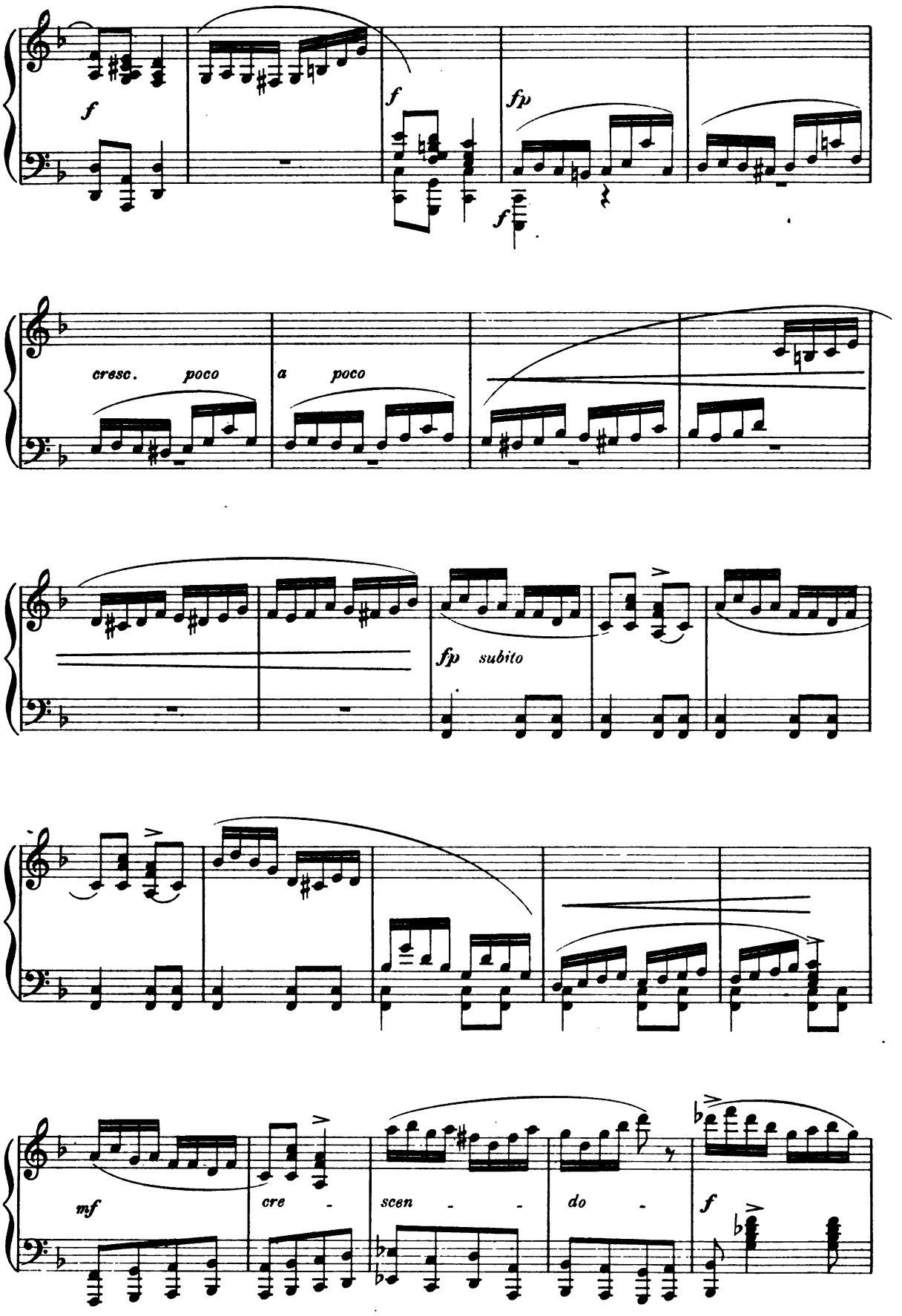

Ped.
Rapidamente.
8
ff
ff
ff Ped.

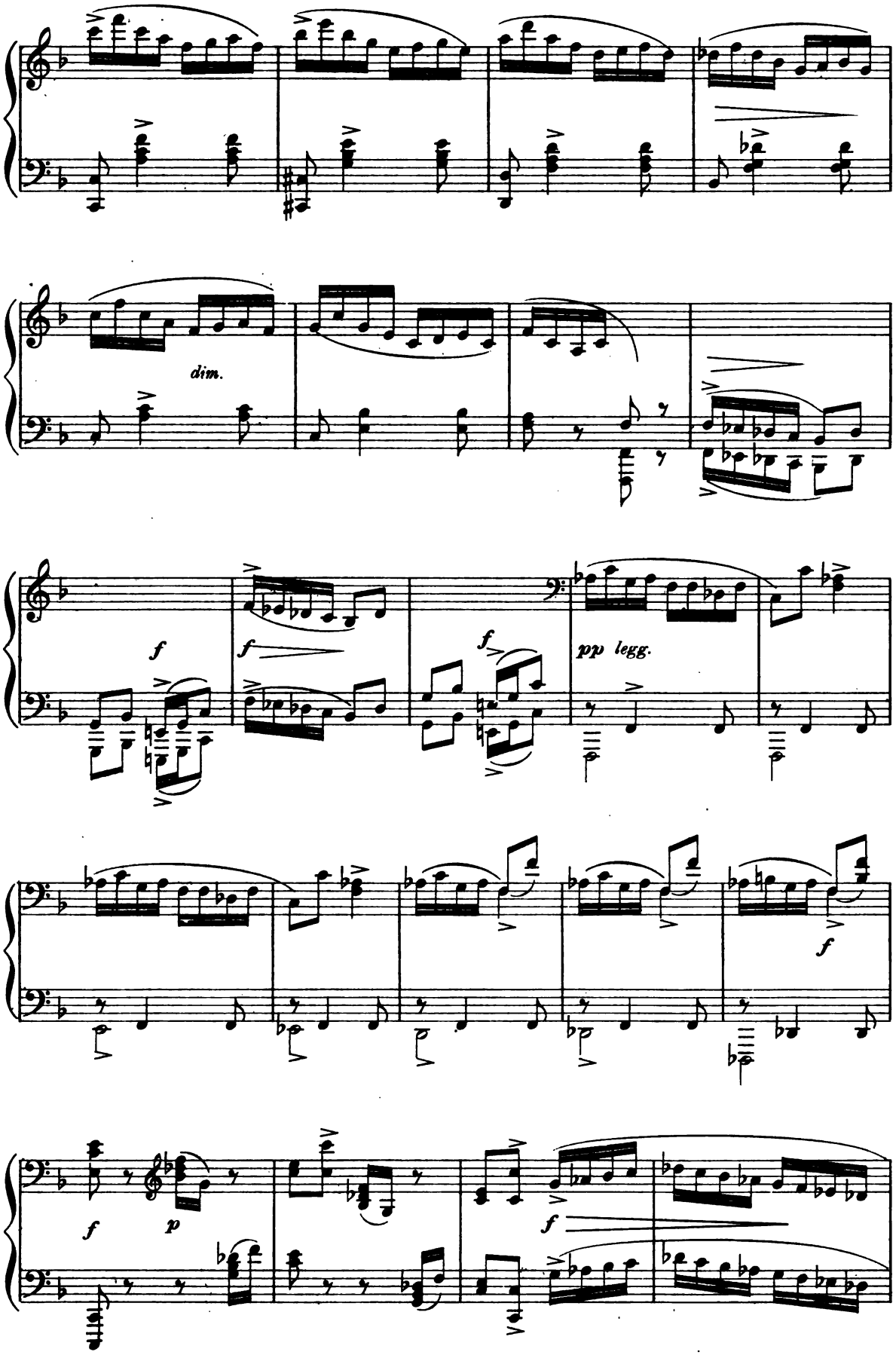

8
Ped.
una corda
tre corde

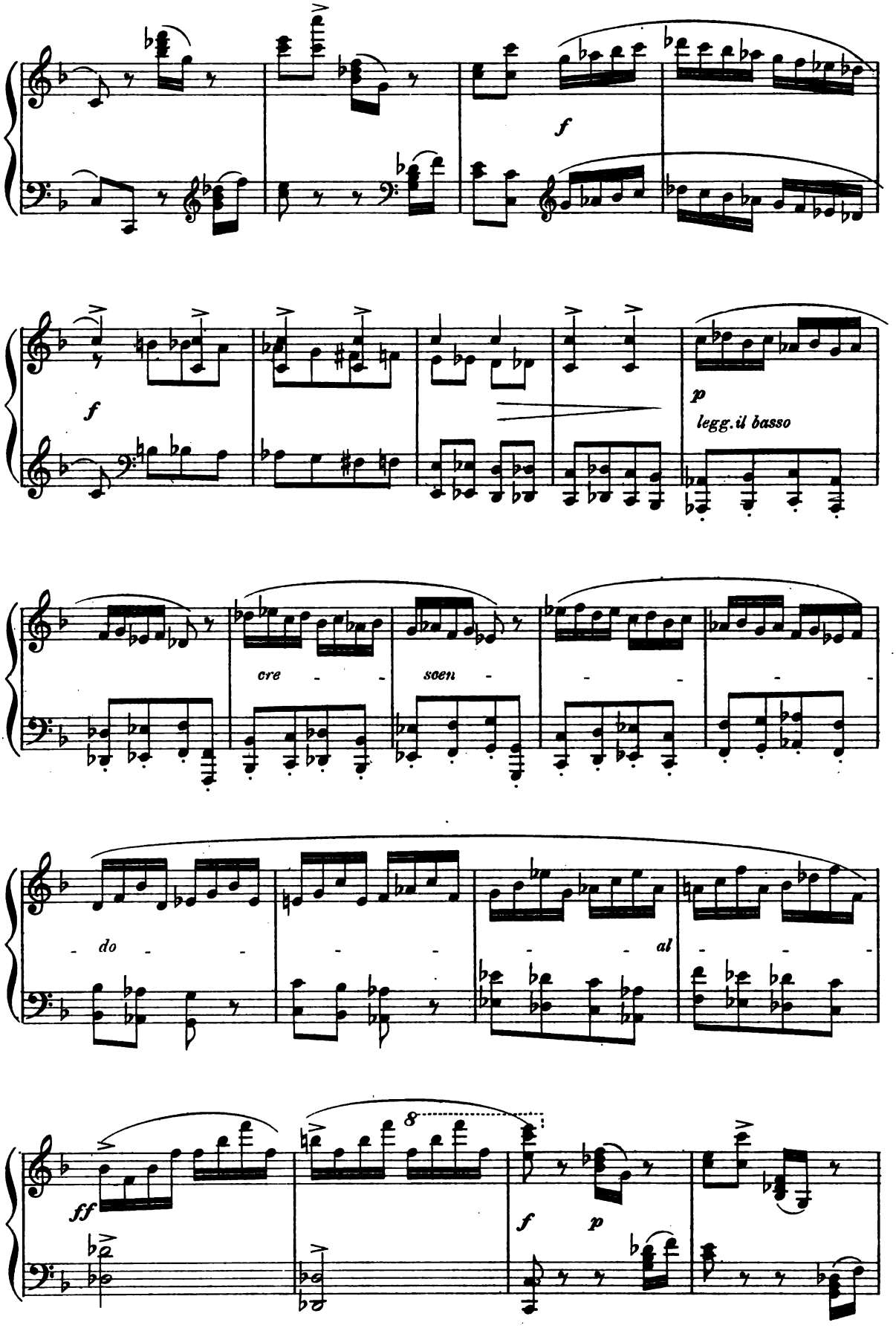
Gigue Bretonne.

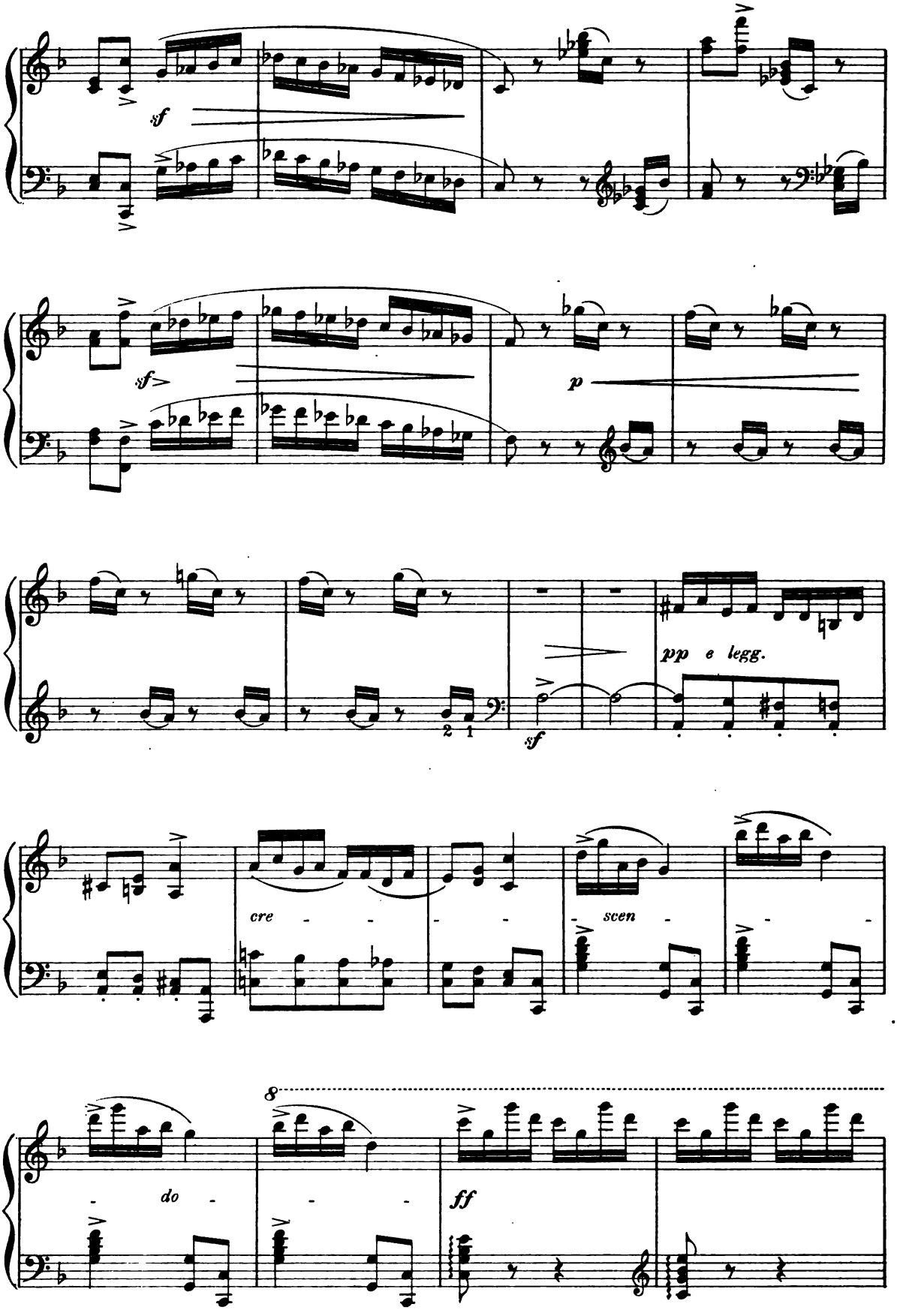
G. BACHMANN.

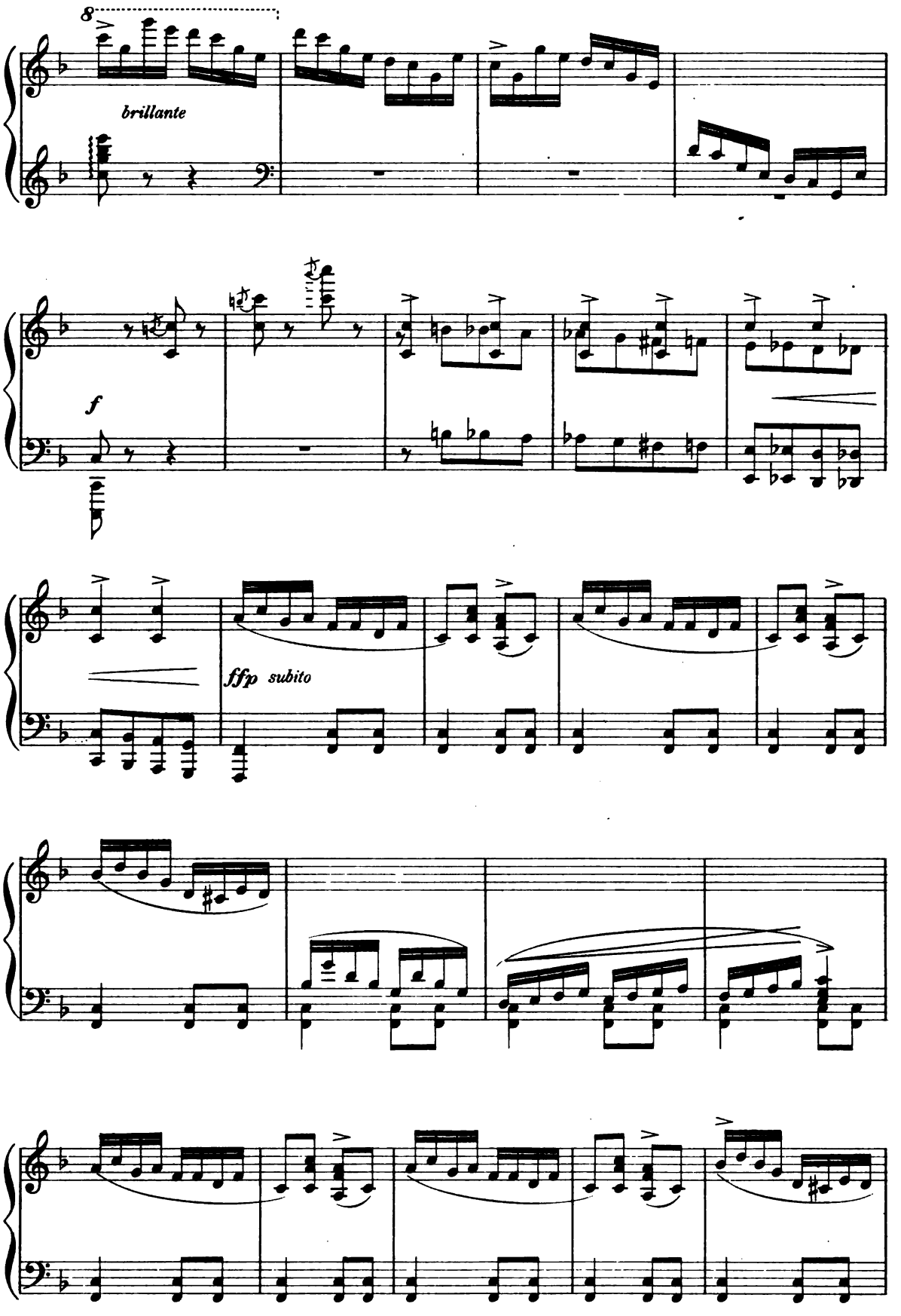


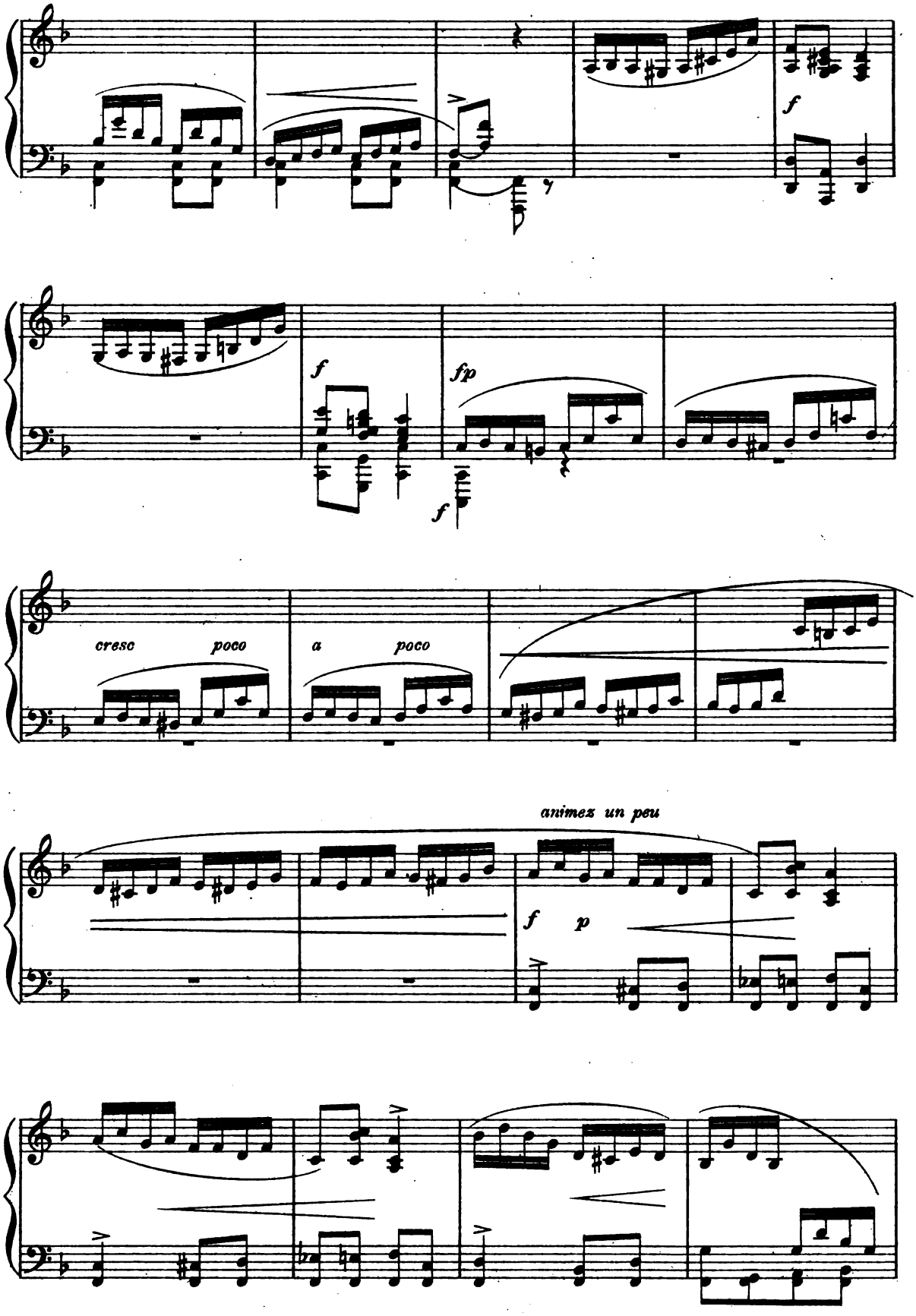

f
f
fp
f
cresc. poco
a poco
fp subito
mf
cre -
scen - -
do -
f

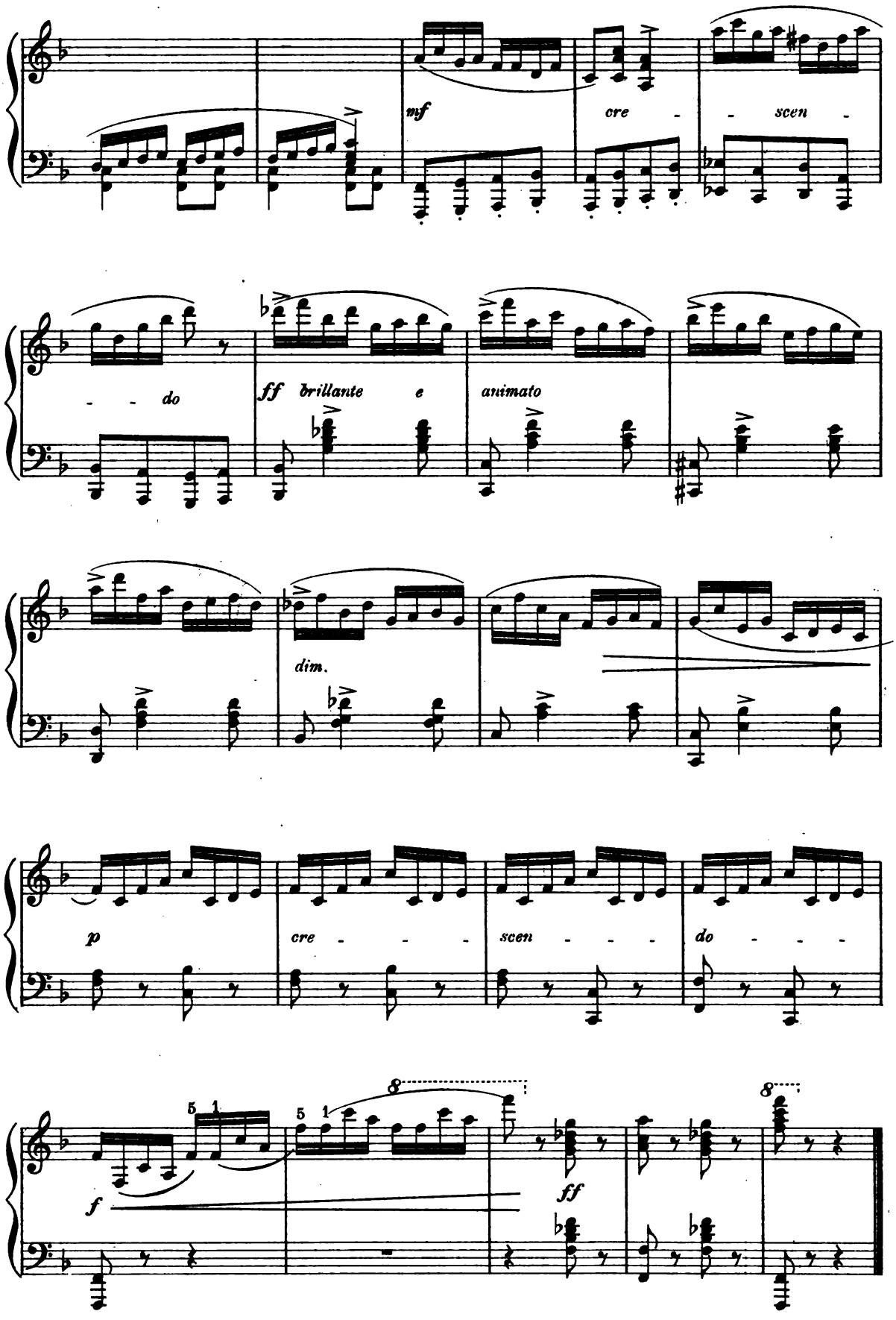

dim.
f
f
f
pp legg.
f
f
p
f


f
f
p
legg. il basso
cre - scen - do - al
ff
8
f
p


sf
sf
p
pp e legg.
sf
cre - - - - scen - - -
- do - - -
ff

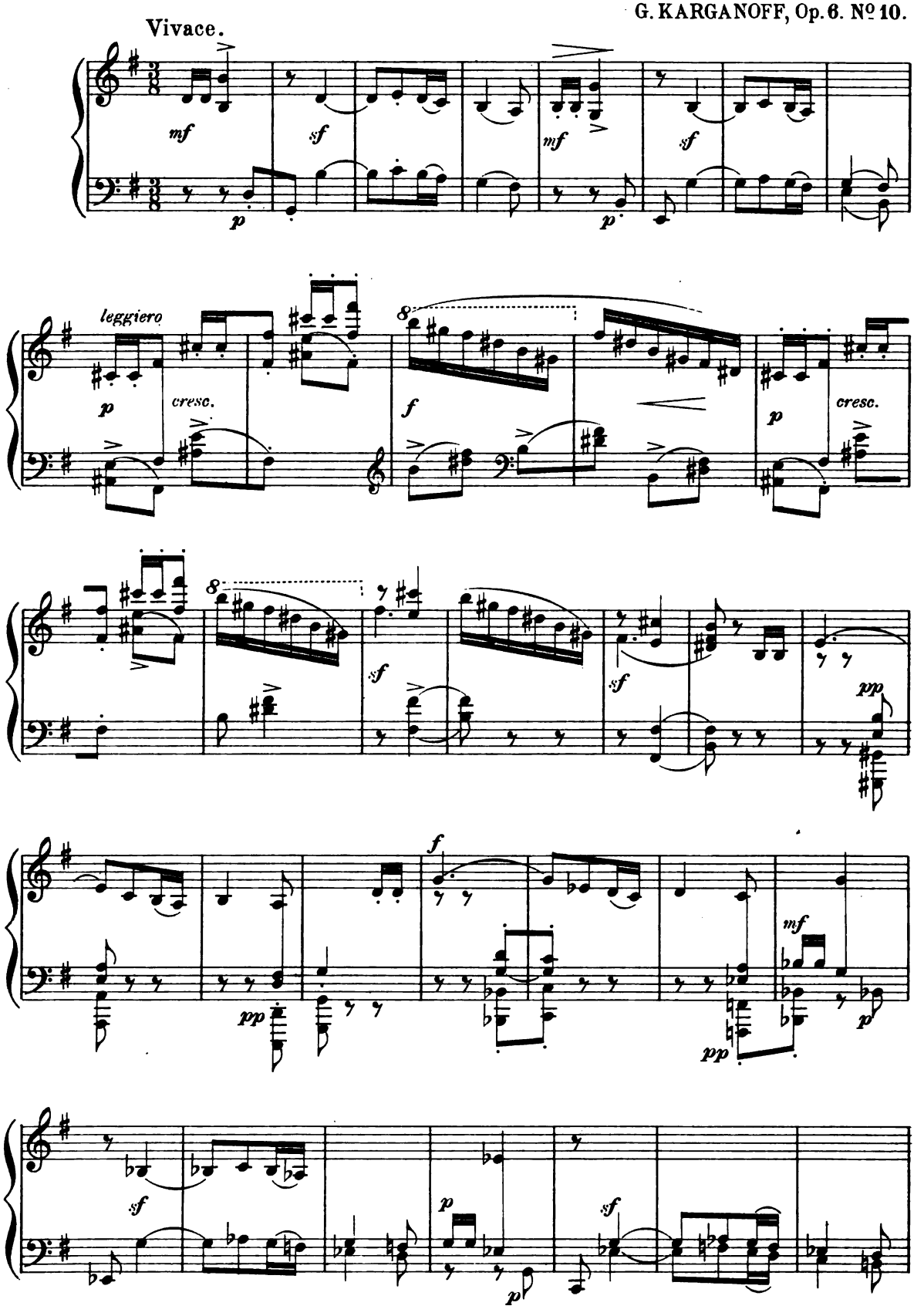

8
brillante
f
ffp subito

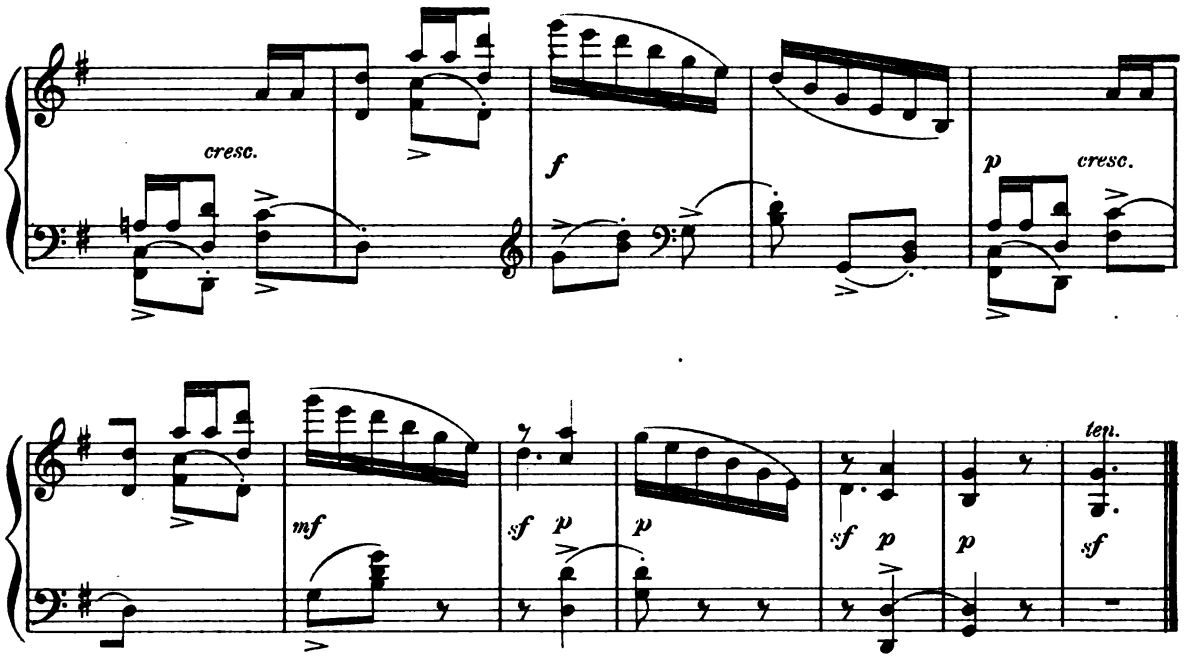

f
f
fp
f
cresc poco
a poco
animez un peu
f p


mf
cre - - scen -
- - do
ff brillante e animato
dim.
p
cre - - - scen - - - do - - -
f
ff
8
8
5 1
5 1

Arabesque.

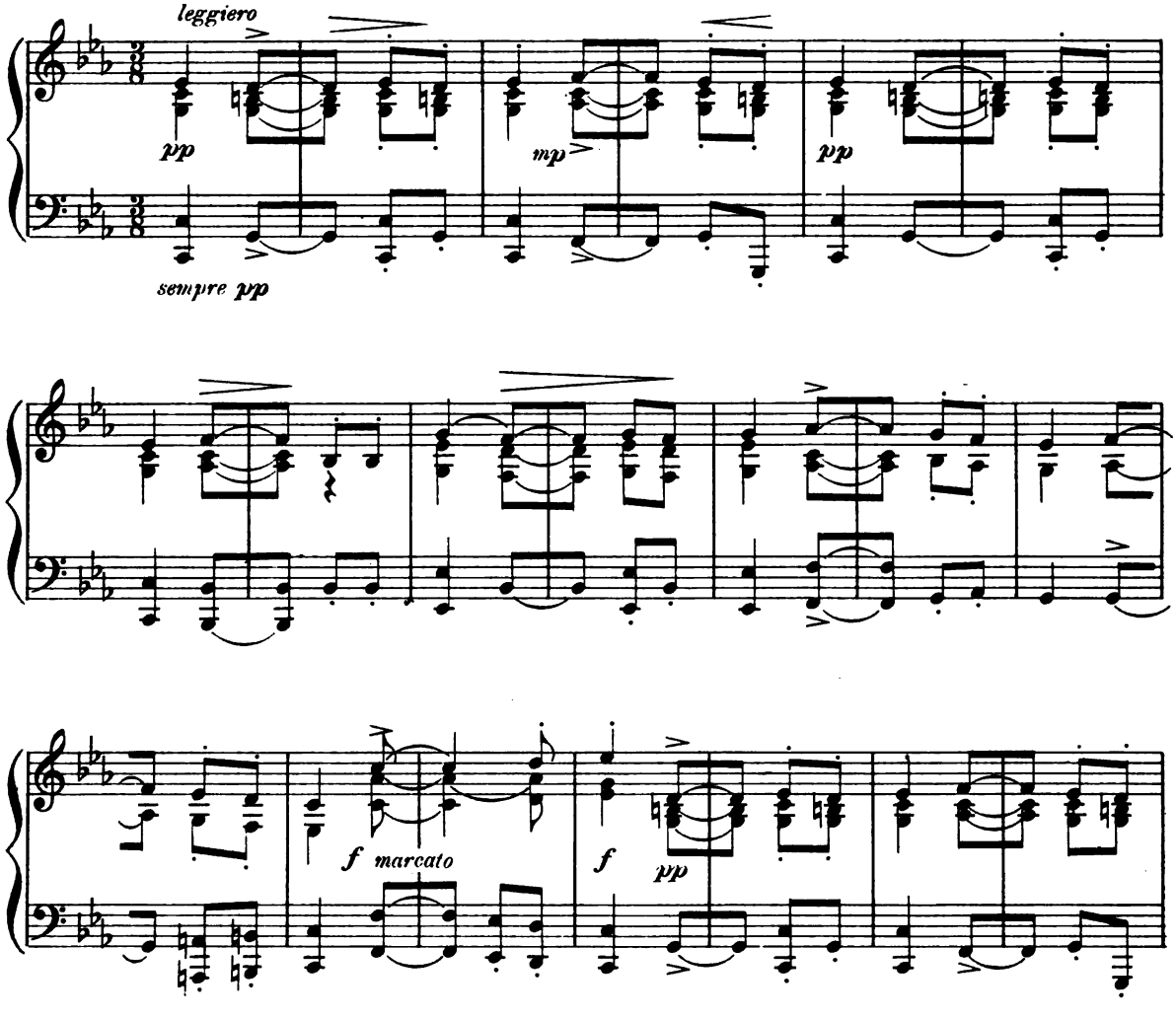
G. KARGANOFF, Op. 6. № 10.

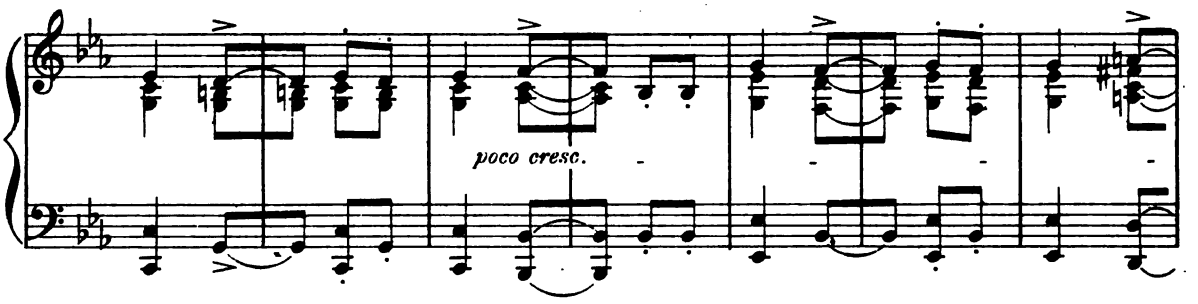


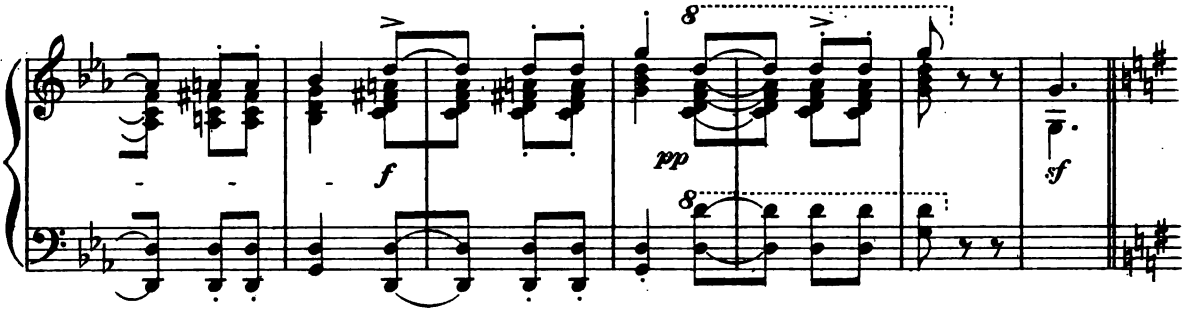


TRIO.

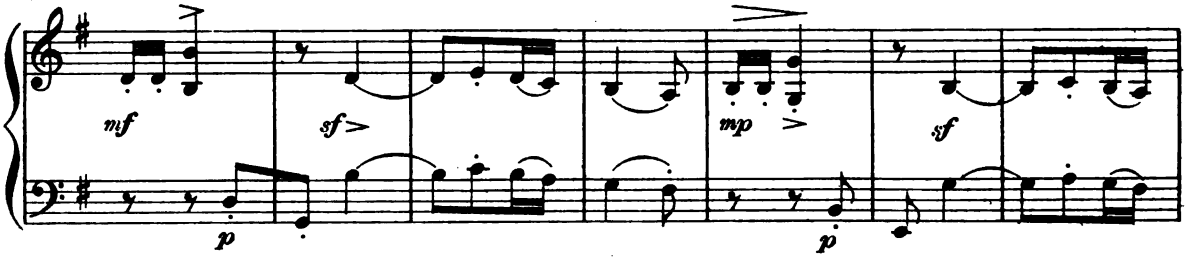
Meno mosso.

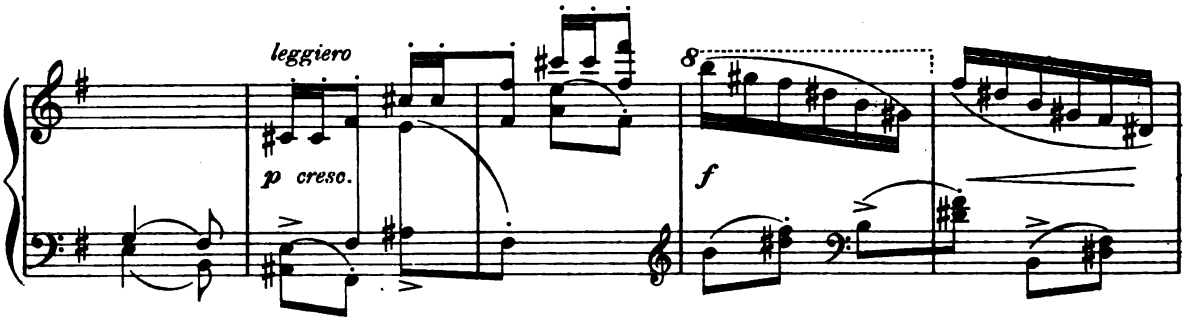


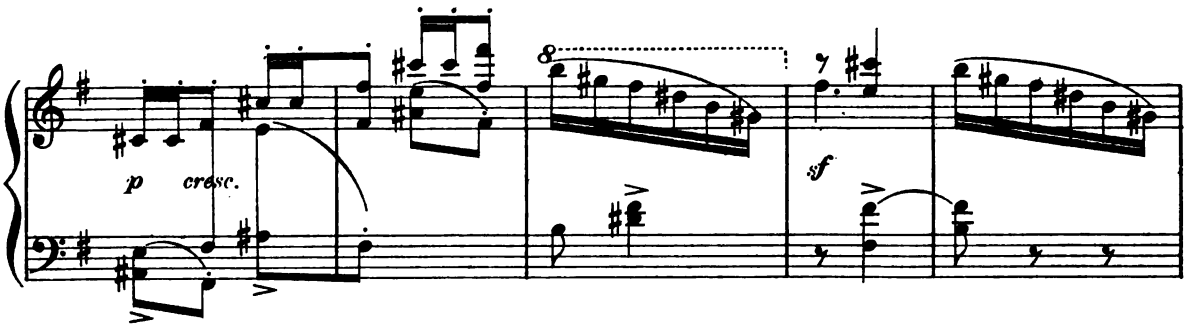


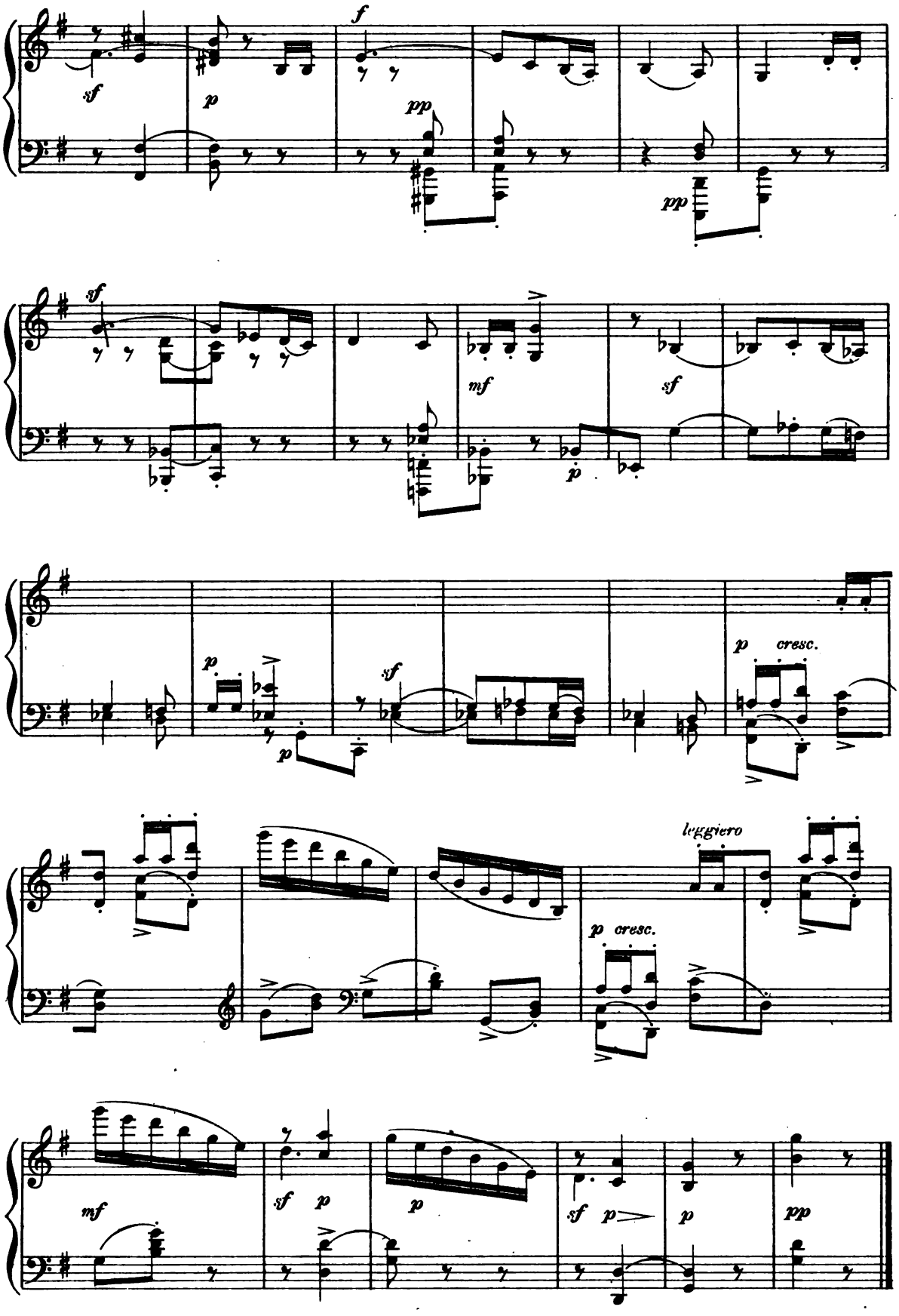


Vivace.





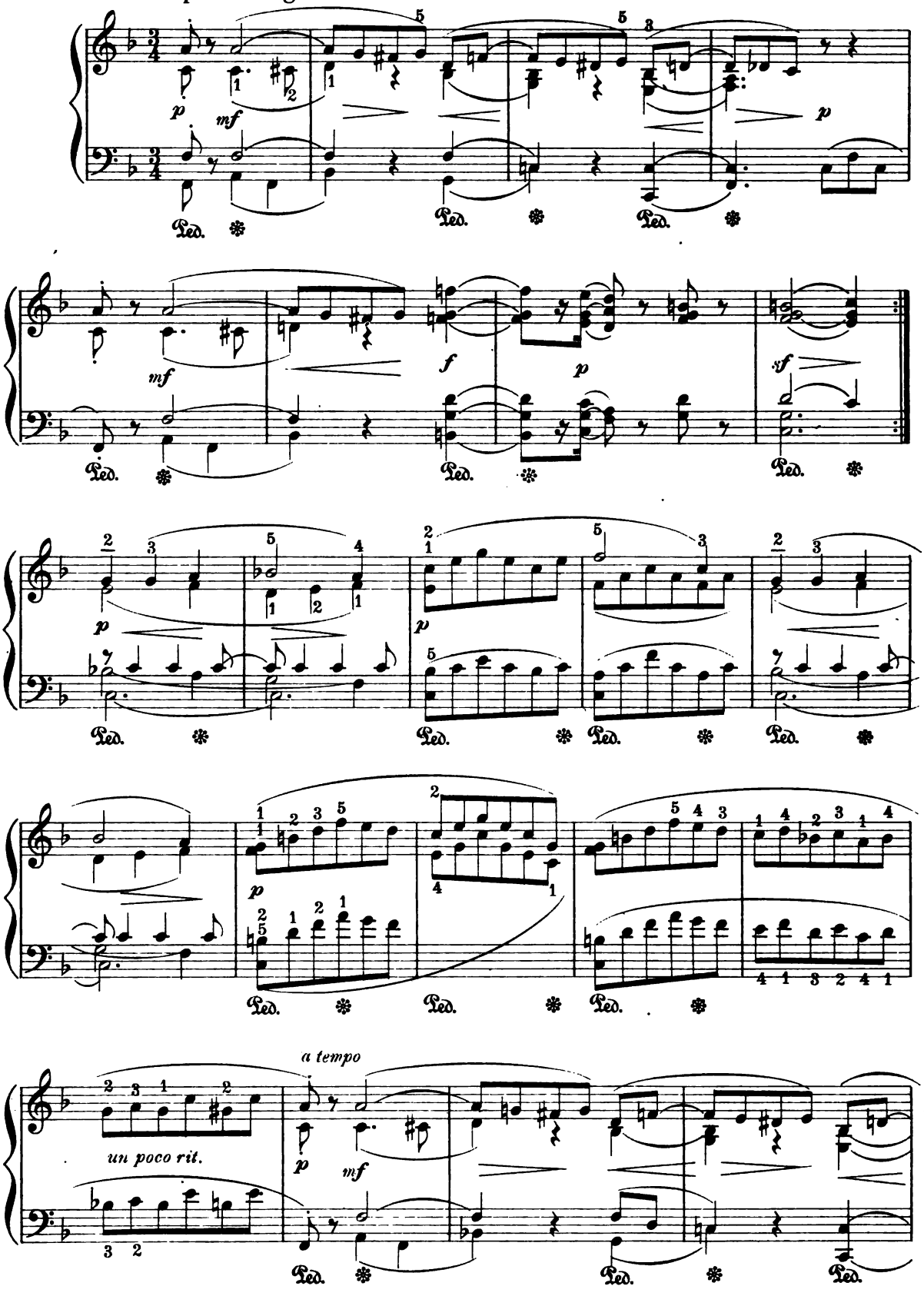


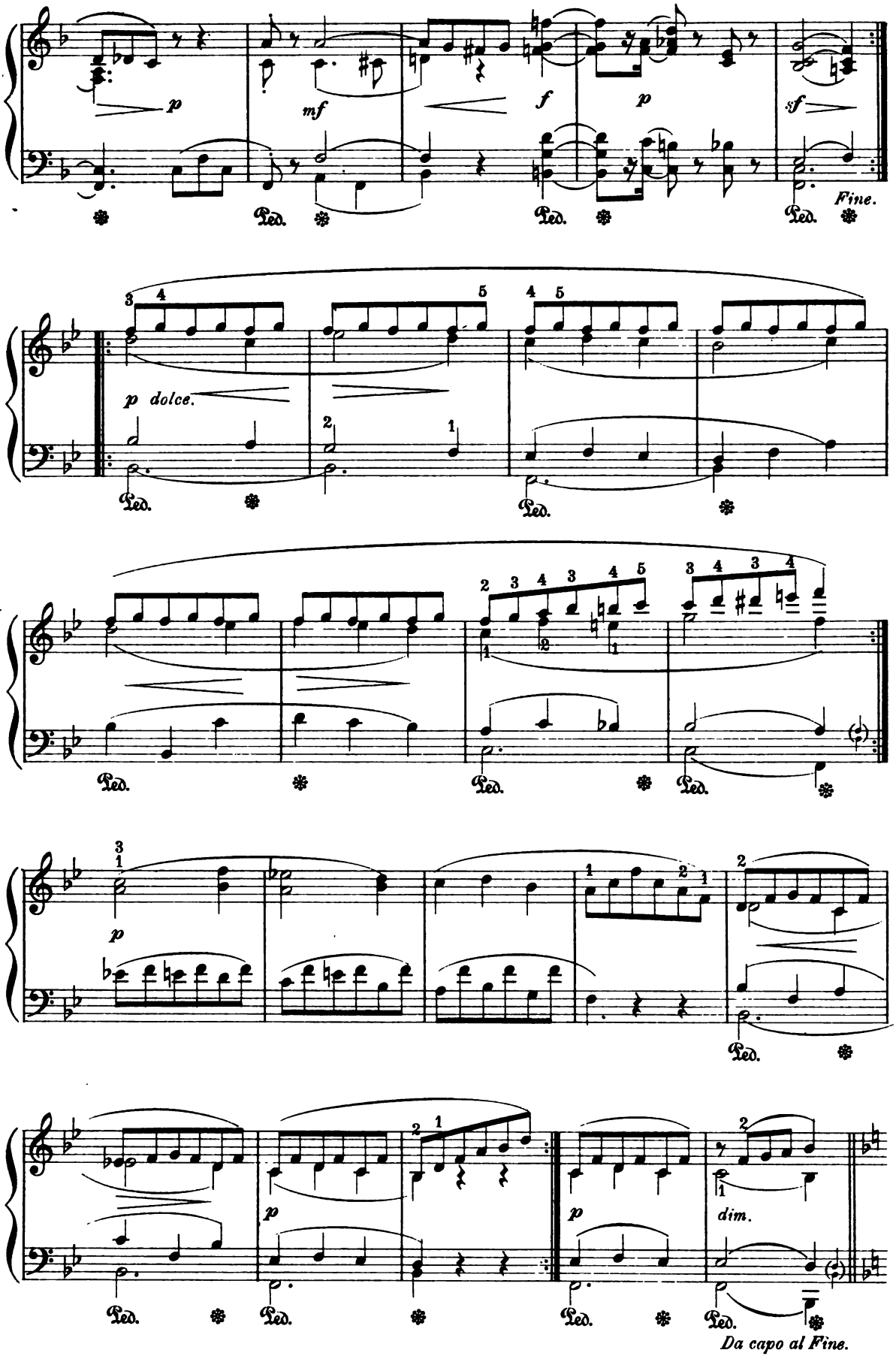

sf
p
f
pp
pp
sf
mf
sf
p
p
sf
p
cresc.
leggiero
p
cresc.
mf
sf
p
p
sf
p
p
pp

Minuet.

Ad. JENSEN, Op. 33. № 11.

Un poco Allegretto.

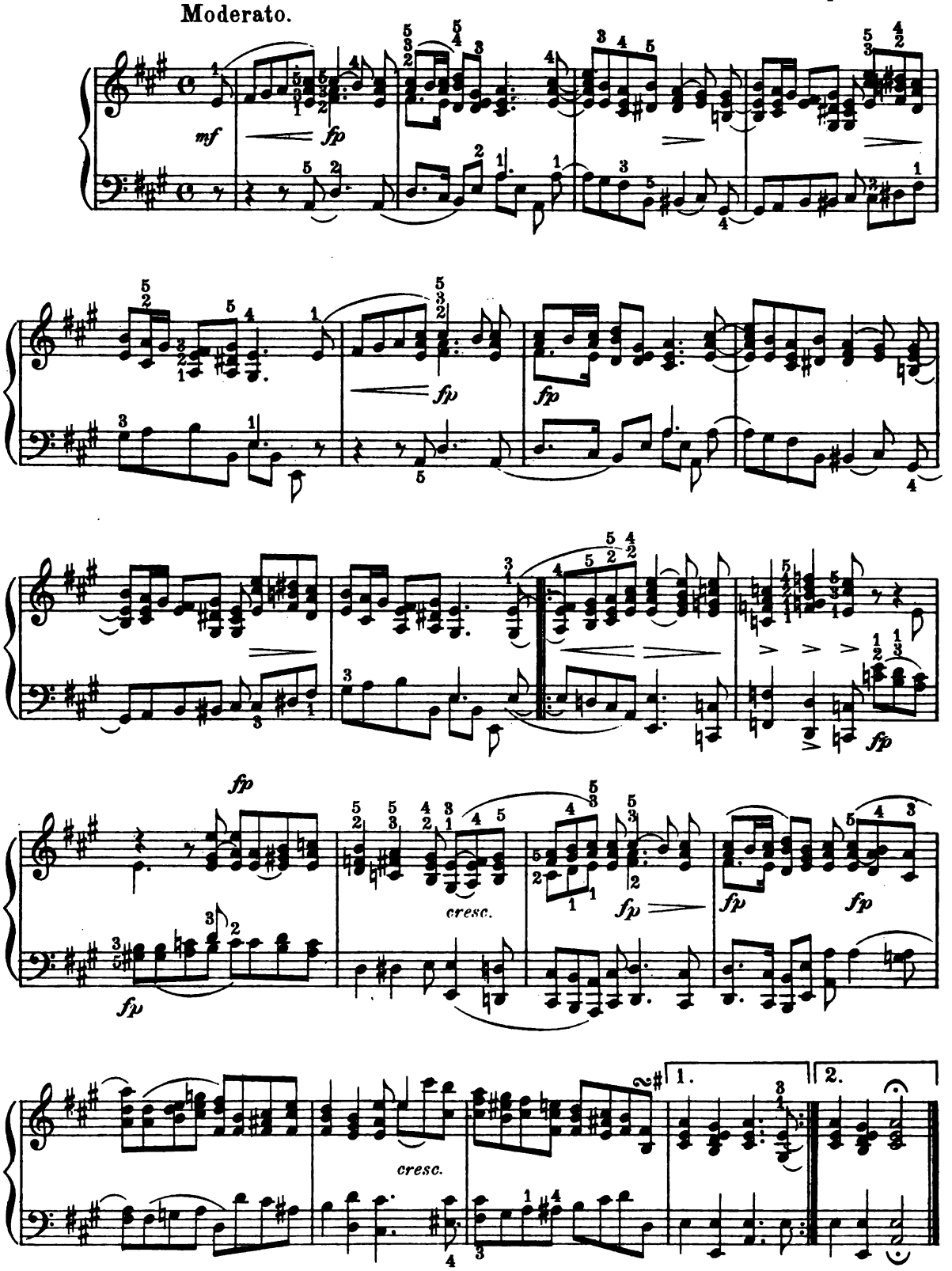



p
mf
f
p
sf
Fine.
p dolce.
dim.
Da capo al Fine.

Song on New Year's Eve.

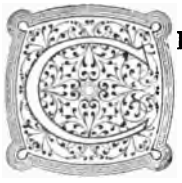
R. SCHUMANN, Op. 68. № 36.

Moderato.



Clara Kathleen Rogers.

CLARA KATHLEEN (BARNETT) ROGERS



CLARA KATHLEEN (BARNETT) ROGERS (Clara Doria) was born in Cheltenham, England, January 14, 1844. Her father was John Barnett, the well-known English composer, referred to by Grove as the father of English opera, and her mother, Eliza Emily (Lindley) Barnett, the daughter of Robert Lindley, the famous English violoncellist. She received her early musical education from her parents, and in 1856, at the age of twelve, went to Leipsic where she was at once received as a pupil in the Conservatorium, although she was three years younger than the rules permitted. While there, she studied the piano with Moscheles and Plaidy, ensemble playing with Ferdinand David and Riez, and harmony with Parperitz and Richter, and in her fifteenth year she began to study singing with Professor Goetze. After concluding the whole educational course at Leipsic, and graduating with honors, she went to Berlin where she studied the piano with Von Bülow, and singing with Frau Zimmerman for six months. In 1861 she went to Italy to fit herself for the operatic stage, and here she studied nearly two years with San Giovanni. In 1863 she made her *début* in Italian opera at Turin, in the rôle of Isabella in "Roberto Il Diavolo," under the assumed name of Clara Doria. She sang afterwards in other operas, at Genoa, then at Leghorn, where she was re-engaged for several successive seasons, then at Florence, Molfetta, and lastly at the San Carlo of Naples, where she appeared as Amina in "Sonnambula," and in "Lucia." In 1866 she went to London, where for five years she sang on the concert stage. In 1871 she first came to America with the Parepa Rosa concert company, making her *début* at the New York Academy of Music in the "Bohemian Girl," October 4, and appearing subsequently as Donna Elvira in "Don Giovanni;" the Countess in the "Marriage of Figaro," and other rôles, in New York, Boston, Philadelphia and many other cities east and west.

In the winter of 1872–73, though not a member of Max Maretzek's company, she was engaged by him to sing a number of times with Pauline Lucca in "Don Giovanni," "Der Freischütz," "The Merry Wives of Windsor," etc., in New York and elsewhere. In the month of April, largely through the interest of the late Otto Dresel, she took up her residence permanently in Boston, appearing for the first time at the Harvard Symphony concert there, April 19. While still singing in concerts she became deeply interested in teaching singing, and grew to be so absorbed in that vocation that she gradually gave up her career as a public singer in order to devote herself exclusively to her pupils.

On April 24, 1878, she was married to Henry M. Rogers of Boston, a well-known lawyer of that city.

She first became known as a composer in 1882, up to which time she had never ventured to offer any of her compositions for publication.

From the beginning of her serious work as a composer, Otto Dresel was her warm friend and her most valued and exacting critic.

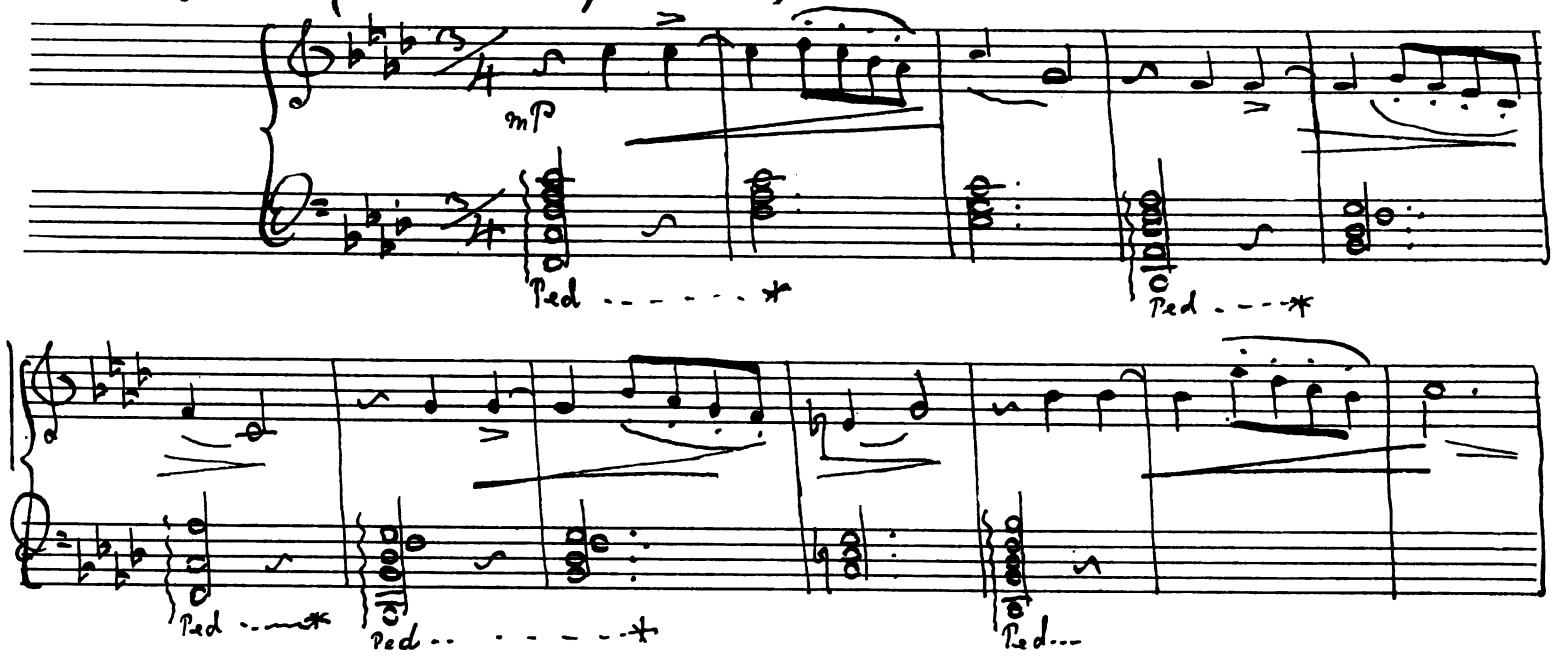
In 1893 she contributed a book entitled "The Philosophy of Singing" to the artistic literature of the day. This work was published by Messrs. Harper & Brothers, and since its publication here has appeared also in England, and in both countries has received expressions of high approval.

The following is a list of her published works: — Op. 10, Six Songs, published 1882; Op. 15, *Scherzo* in A major, for pianoforte; Op. 16, *Aubade*, song with violin and piano; Op. 17, *Kiss Mine Eyelids, Lovely Morn*, song with violin and piano; Op. 20, Six Songs; Op. 22, Three Songs; Op. 24, Five Songs; Op. 26, Six Songs; Op. 28, Three Songs; Op. 25, *Sonata* for piano and violin, in D minor (performed in Boston by Clara K. Rogers and Mr. Loeffler, January 19, 1888); Op. 29, Album of Six Songs, with words by Robert and Elizabeth Browning (Edition Schmidt, No. 24); Op. 30, Two Songs.

Romanza

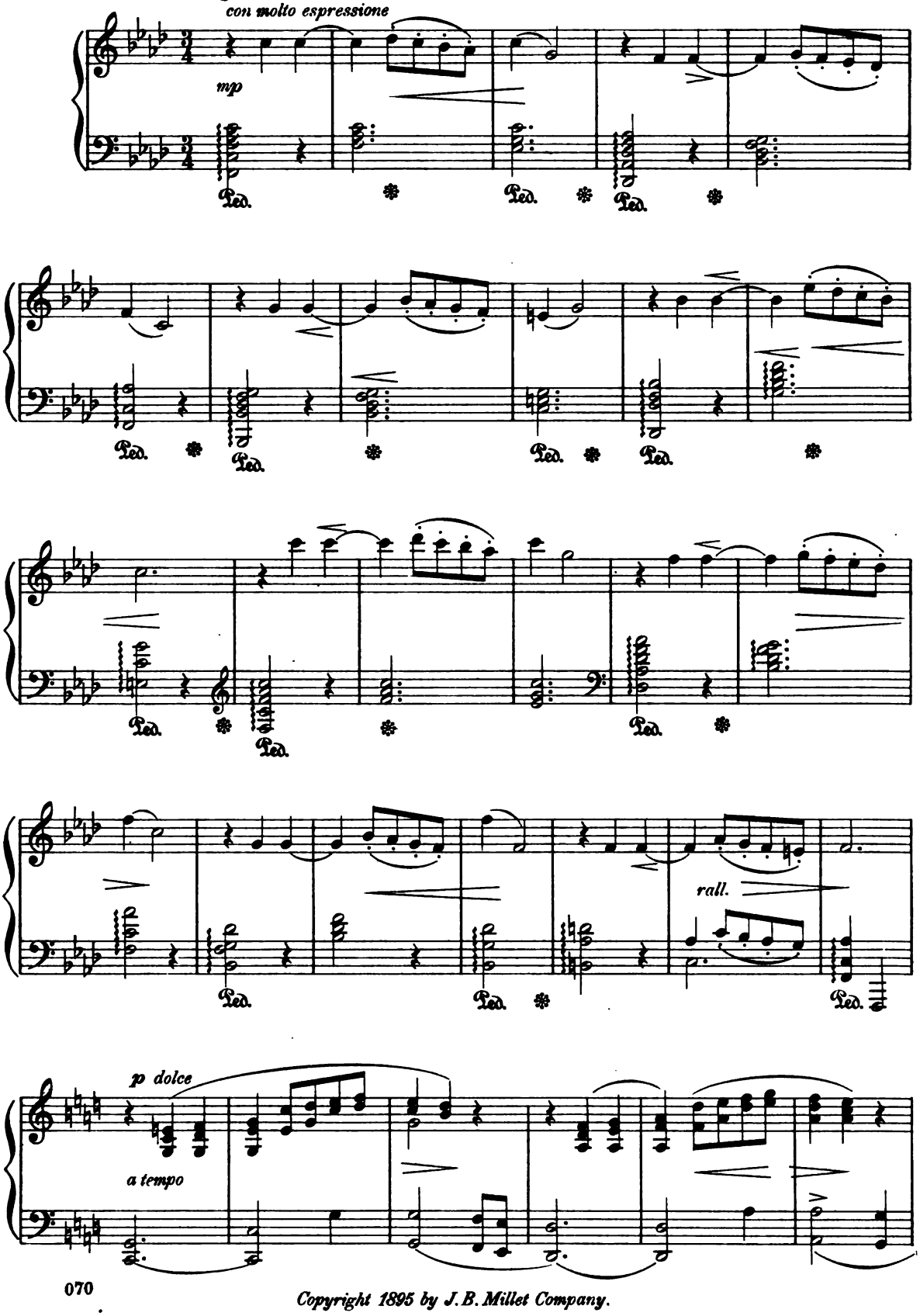
Larghetto. (con molt'espressione.)

Clara Kathleen Rogers.



Romanza.

CLARA KATHLEEN ROGERS,
Op. 31.



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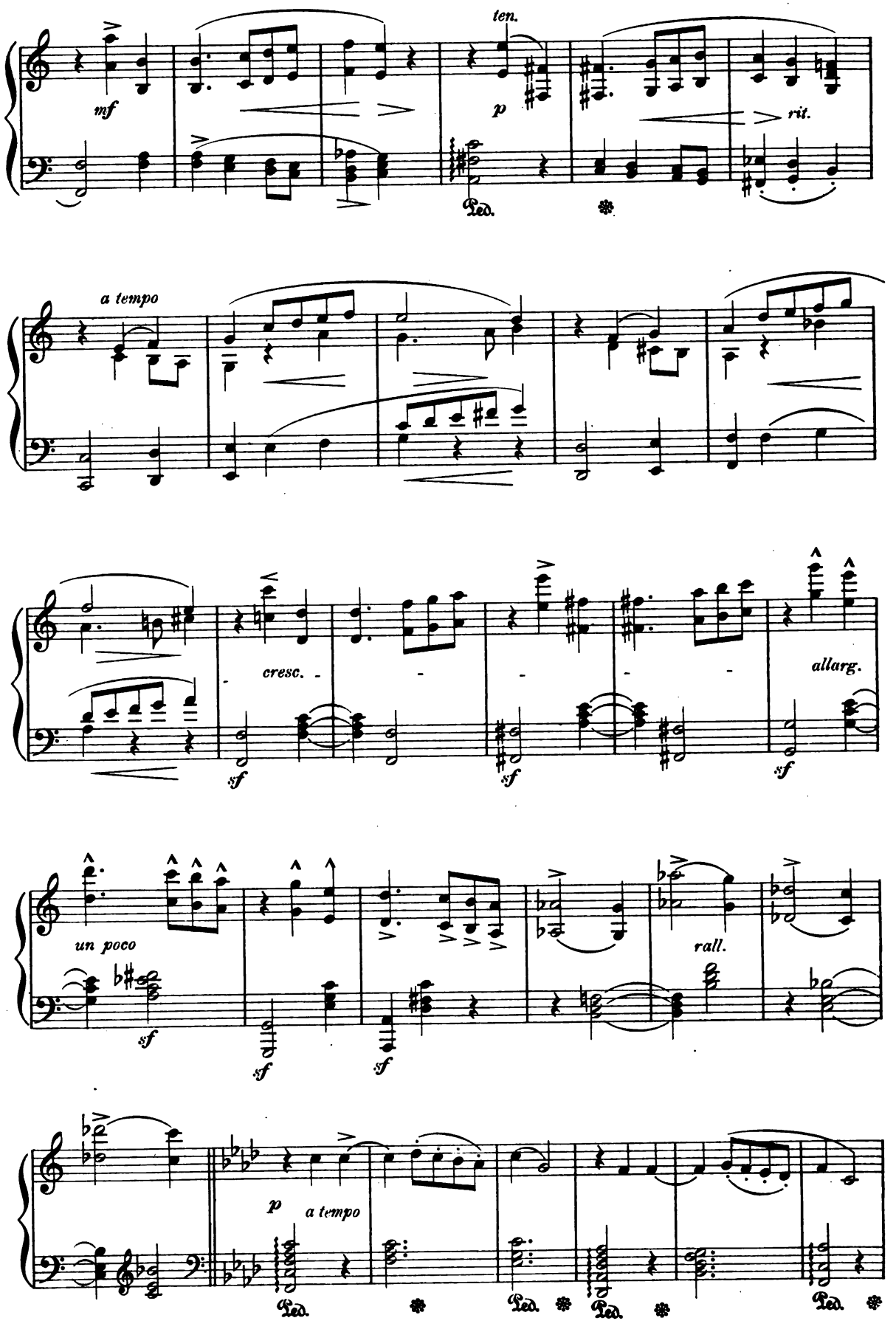
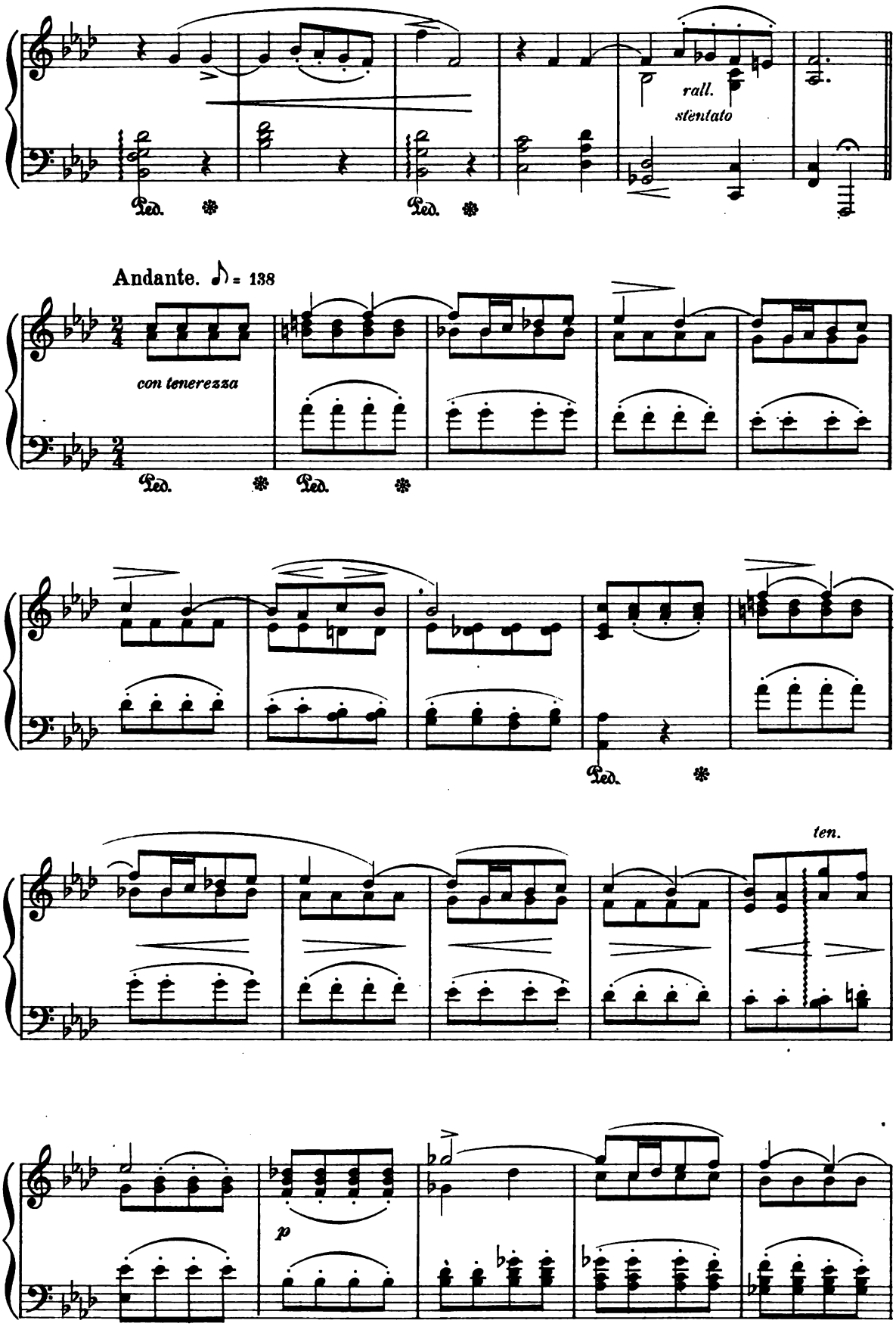
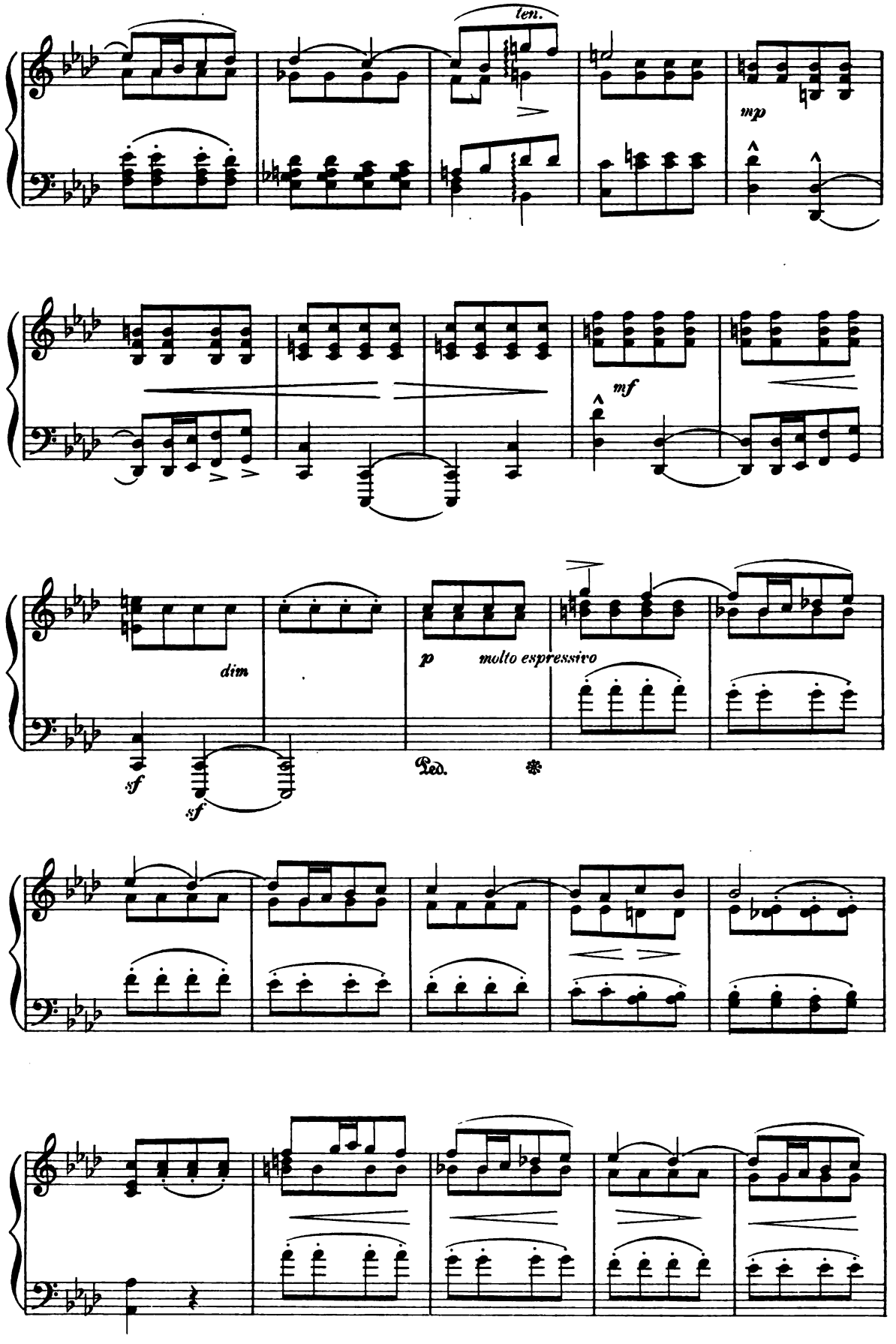
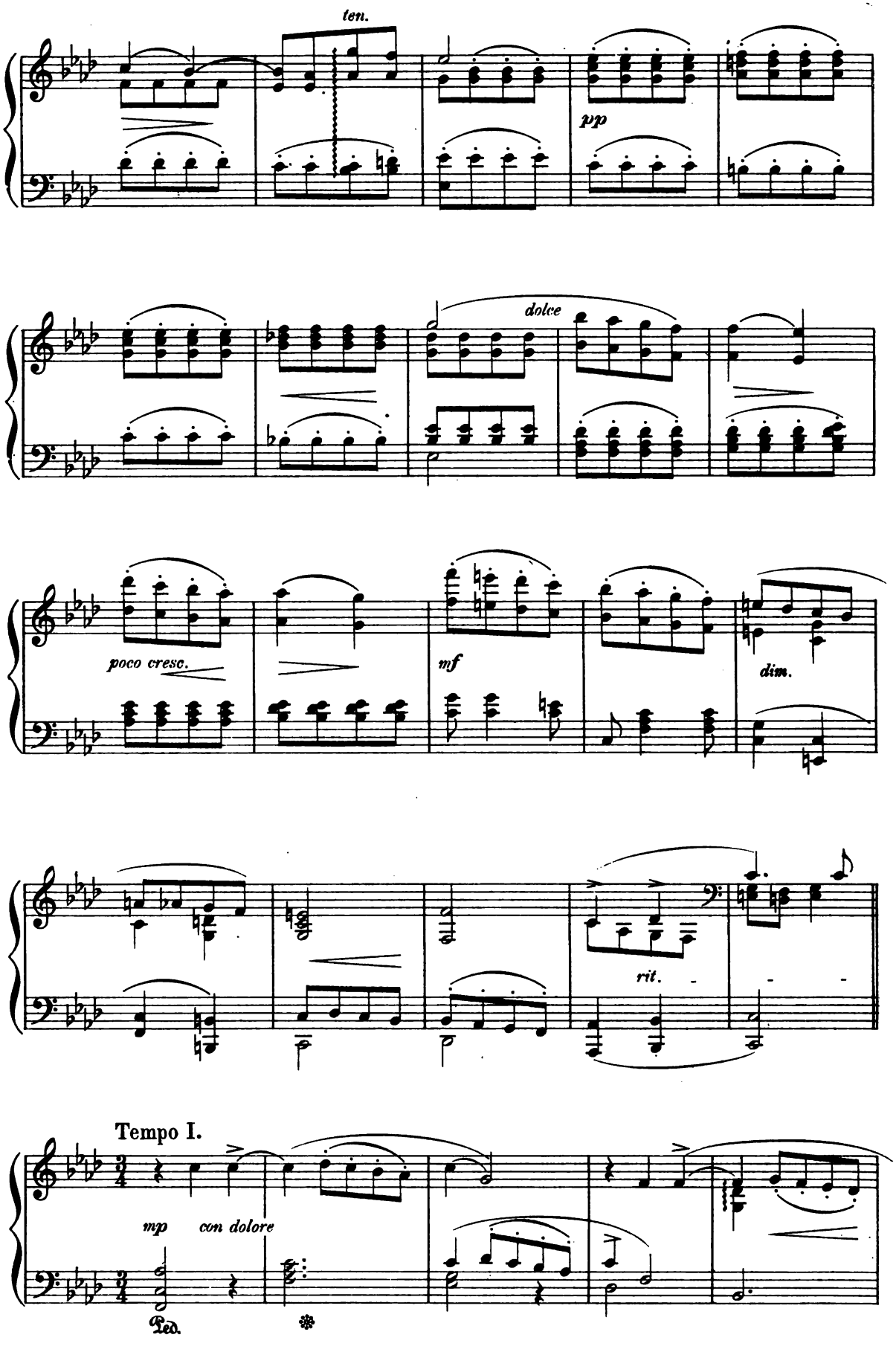
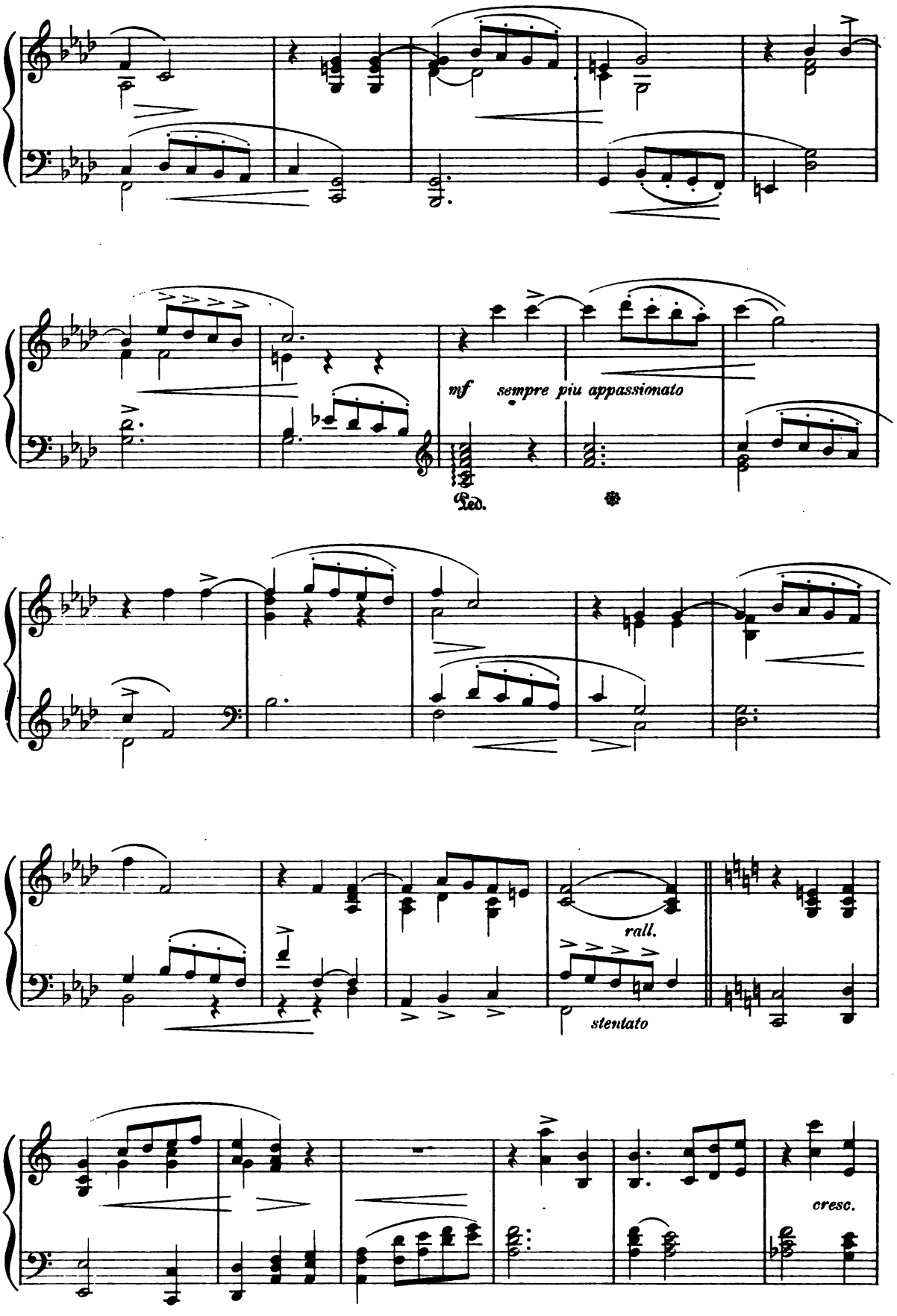
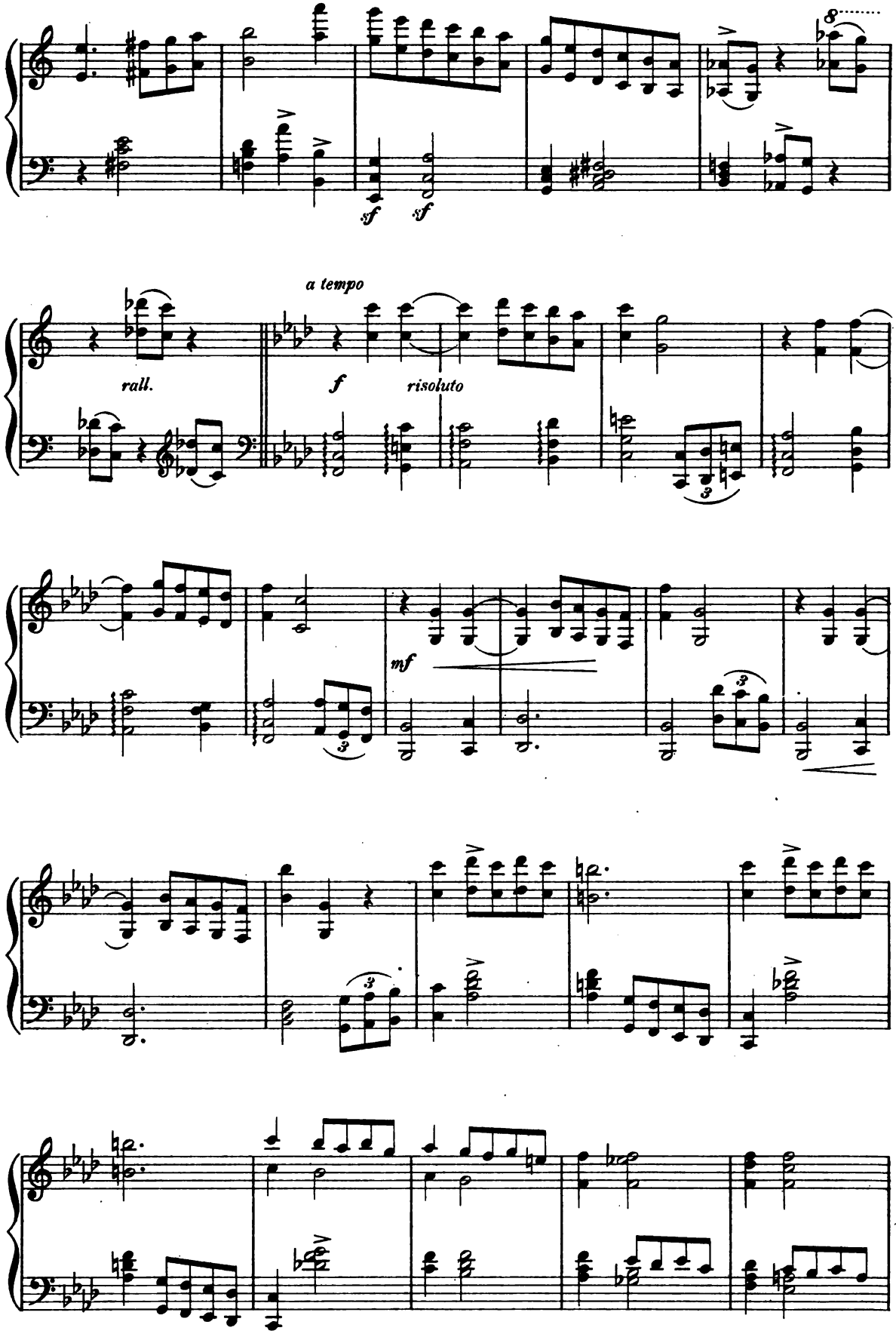

mf
ten.
p
rit.
Ped.
a tempo
cresc.
sf
allarg.
un poco
rall.
a tempo

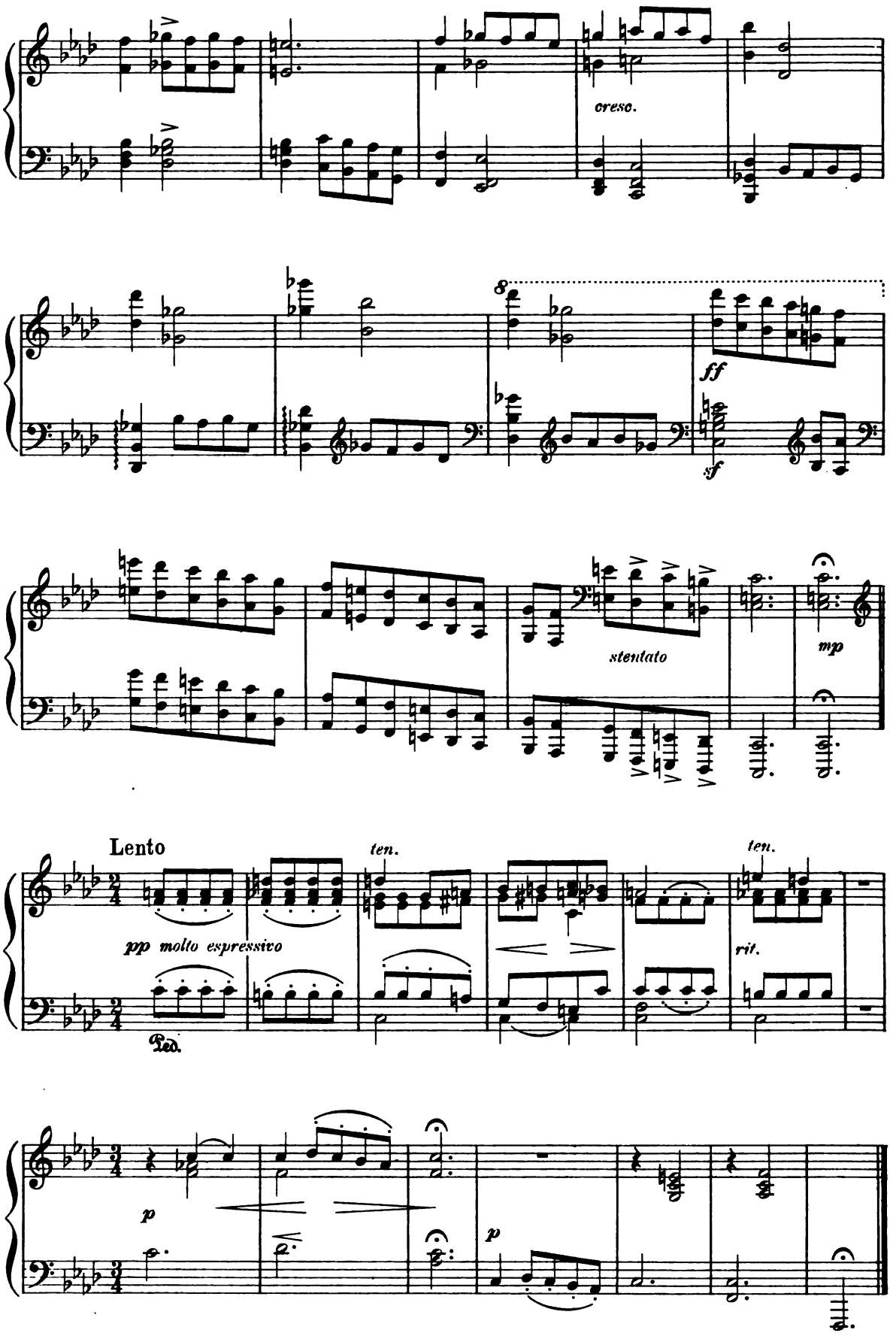

rall.
stentato
Andante. ♪ = 138
con tenerezza
ten.
p


len.
mp
mf
dim
sf
sf
p
molto espressivo
Ped.


ten.
pp
dolce
poco cresc.
mf
dim.
rit.
Tempo I.
mp con dolore
Ped.


mf sempre più appassionato
Ped.
rall.
stentato
cresc.

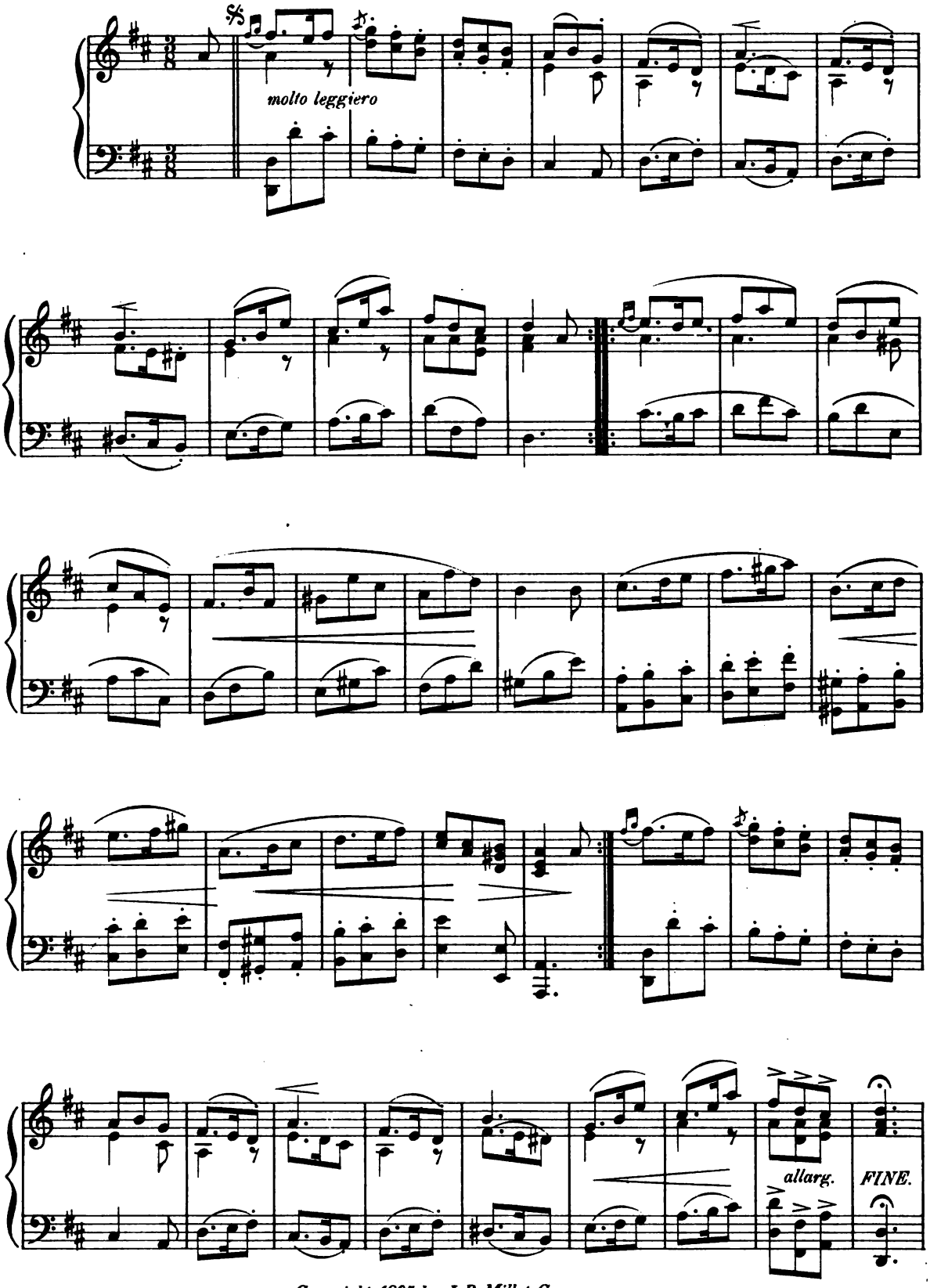

sf
sf
a tempo
rall.
f
risoluto
mf


cresc.
8
ff
sf
stentato
mp
Lento
ten.
ten.
pp molto espressivo
Ped.
rit.
p
p

Scherzo.

CLARA KATHLEEN ROGERS,
Op. 32.

Allegro giocoso. ♩ = 92



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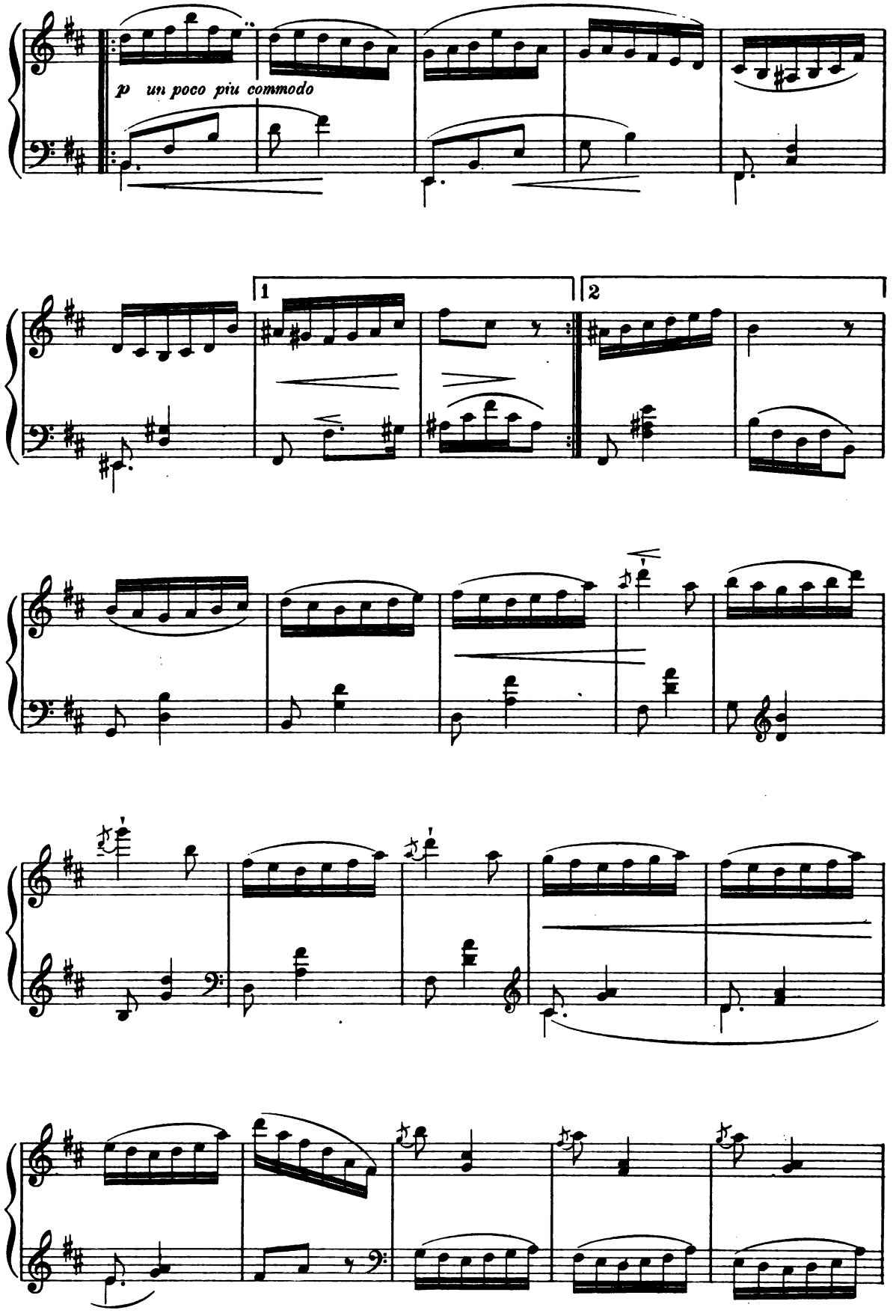
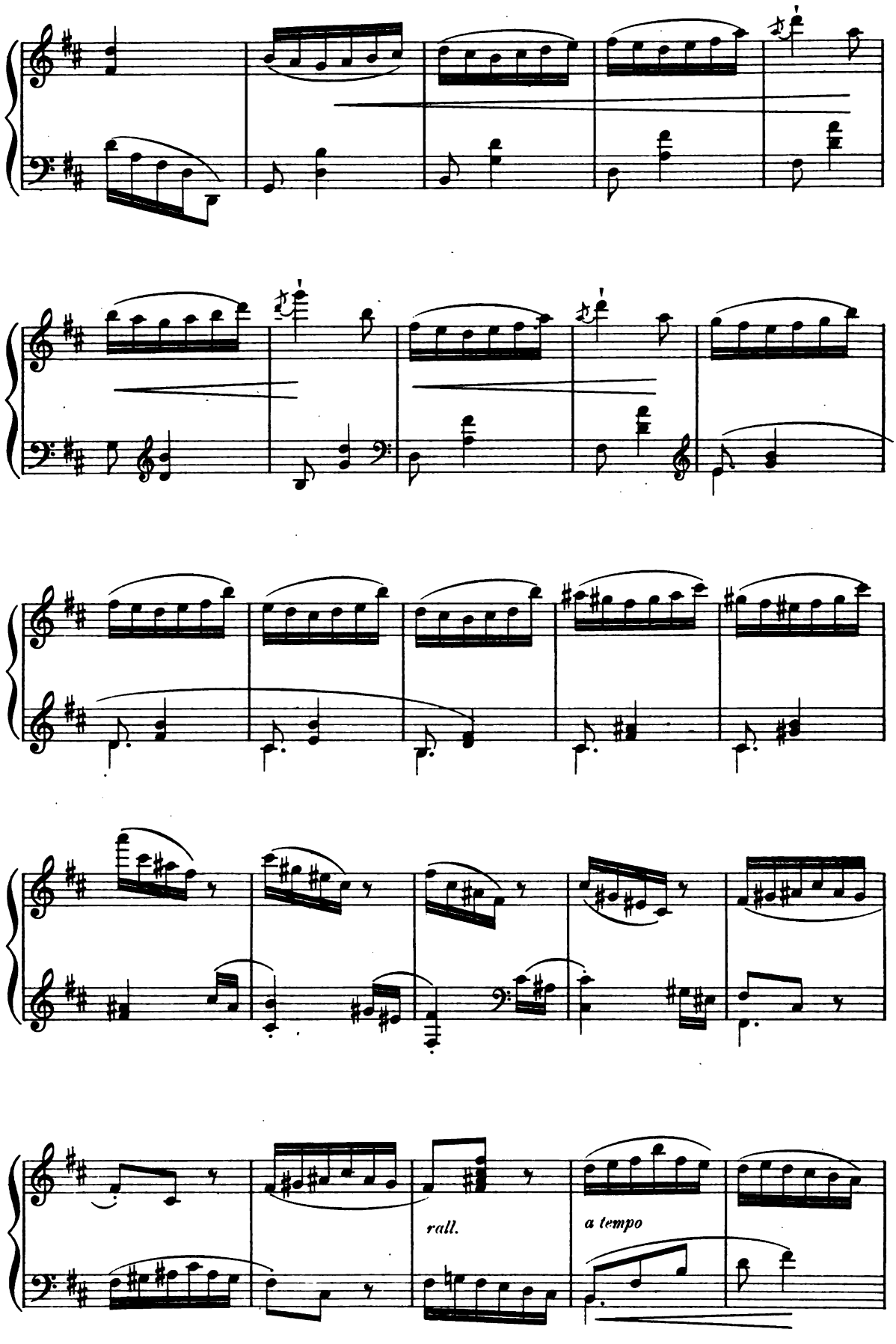
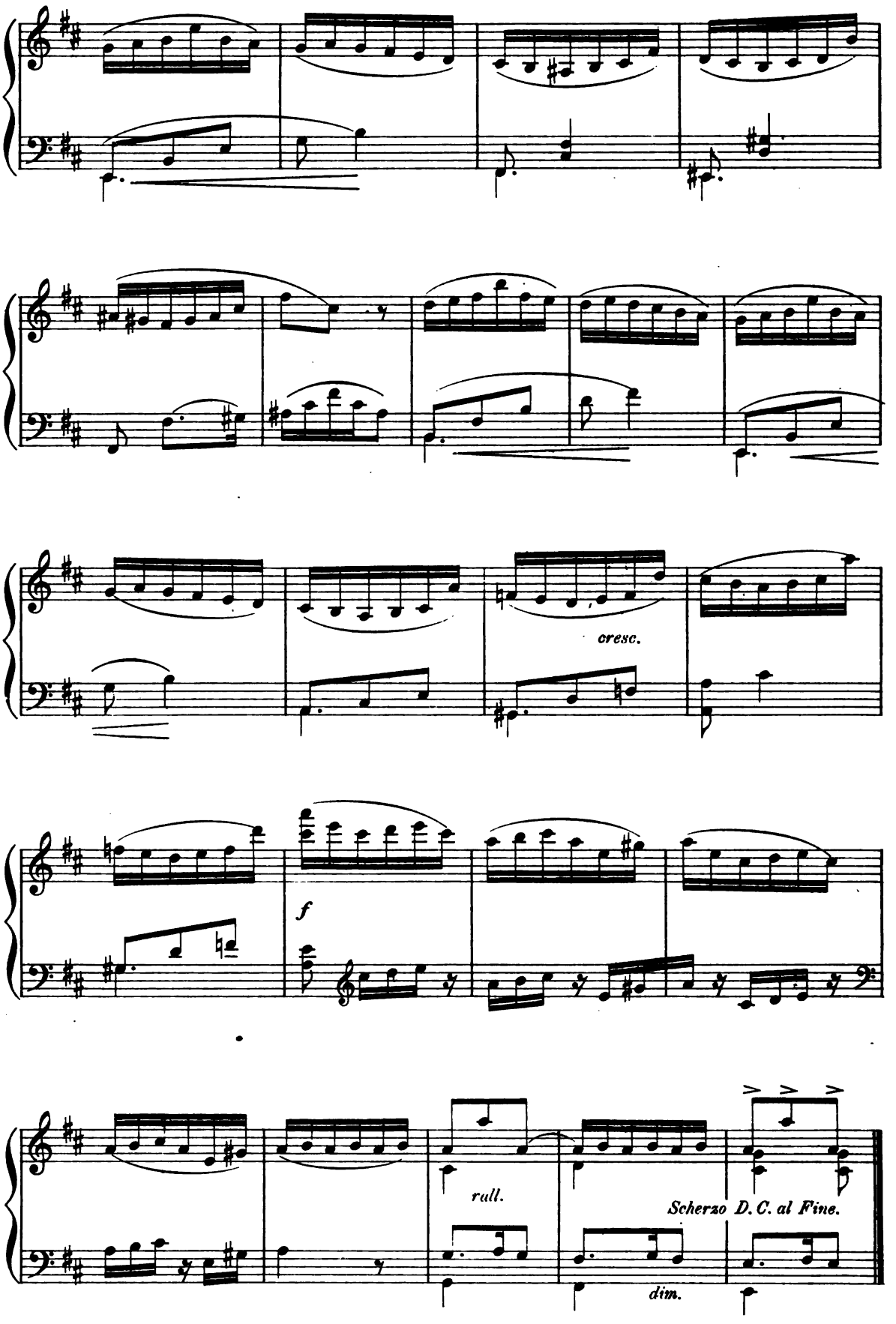
TRIO.

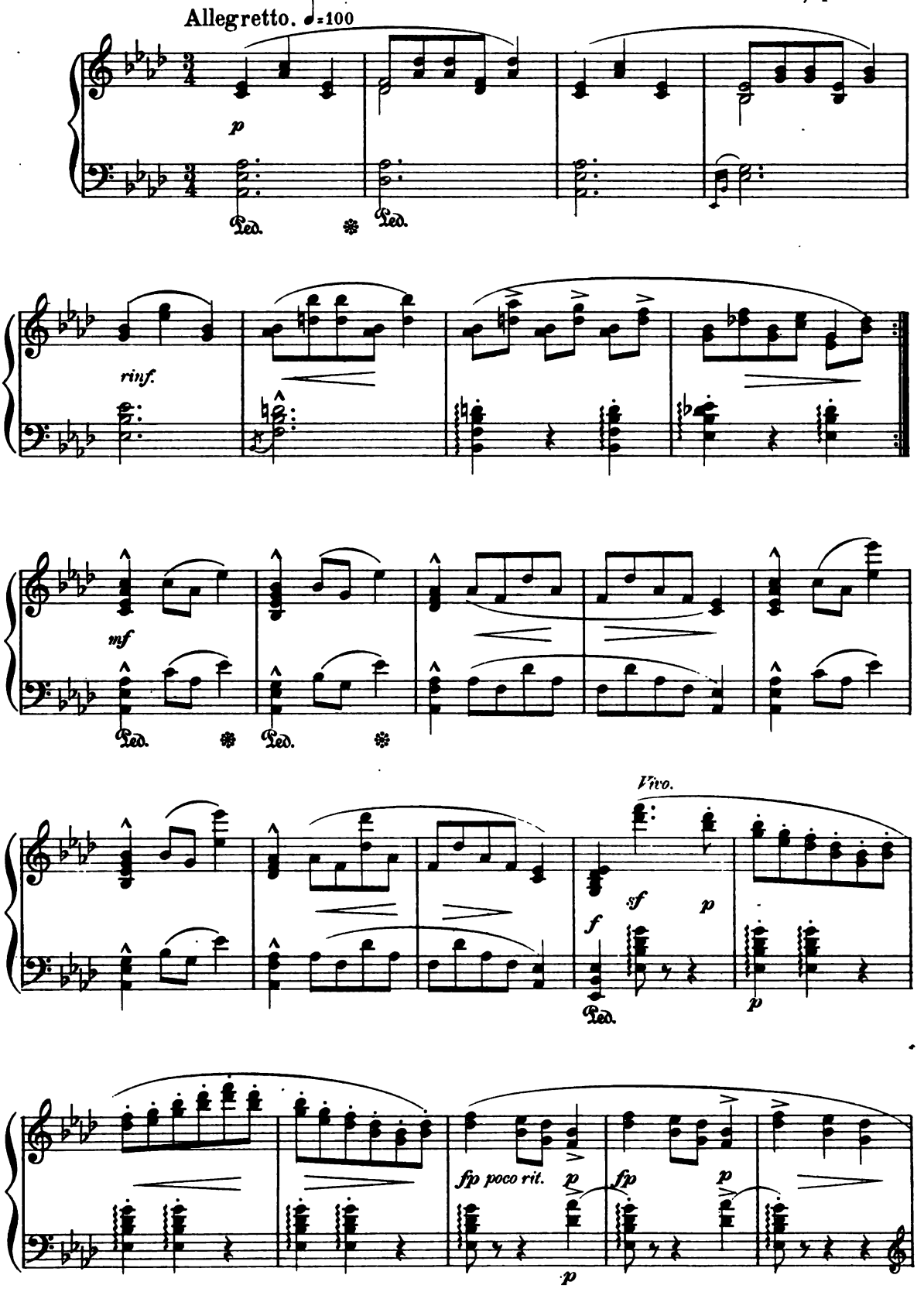


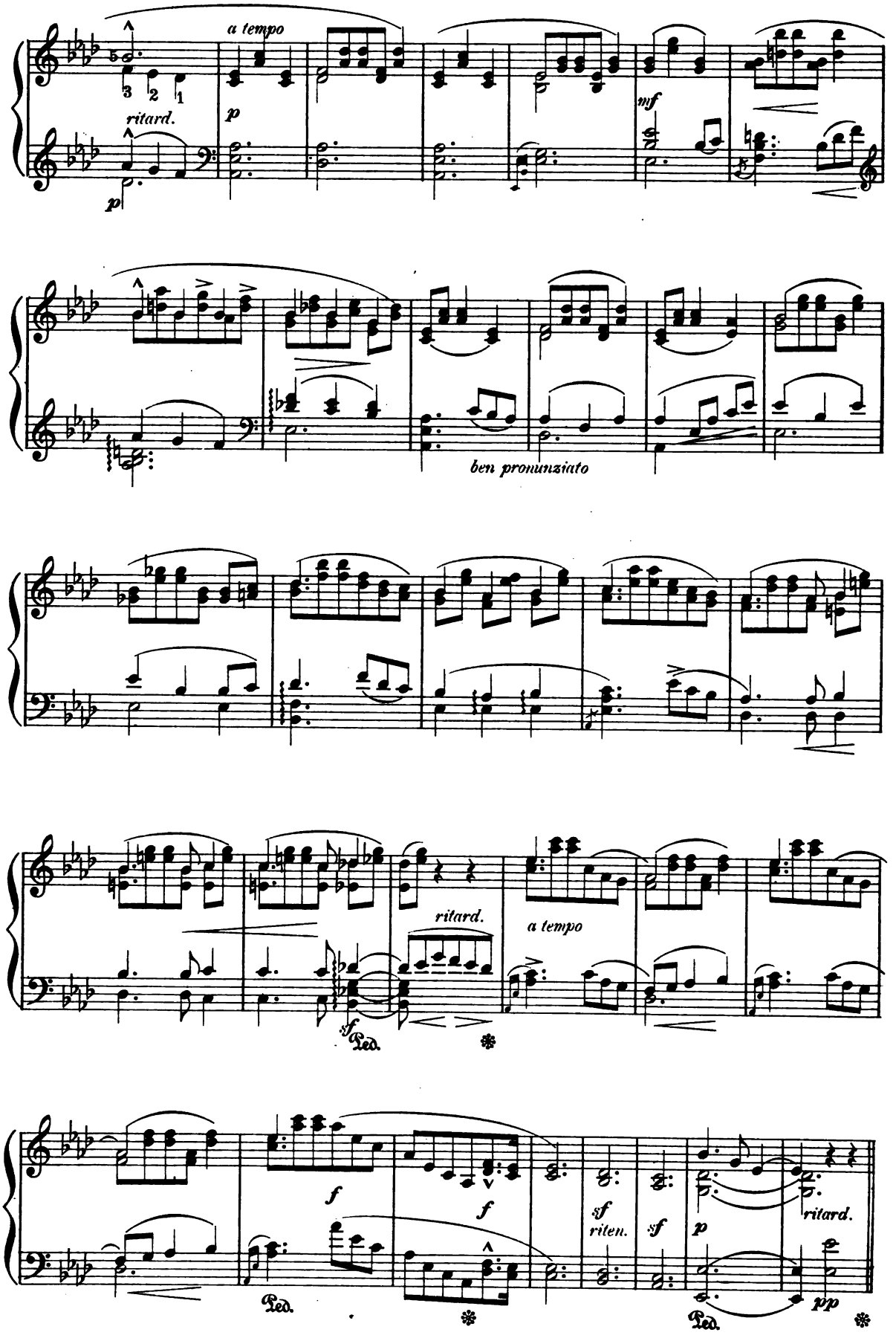

rall.
a tempo

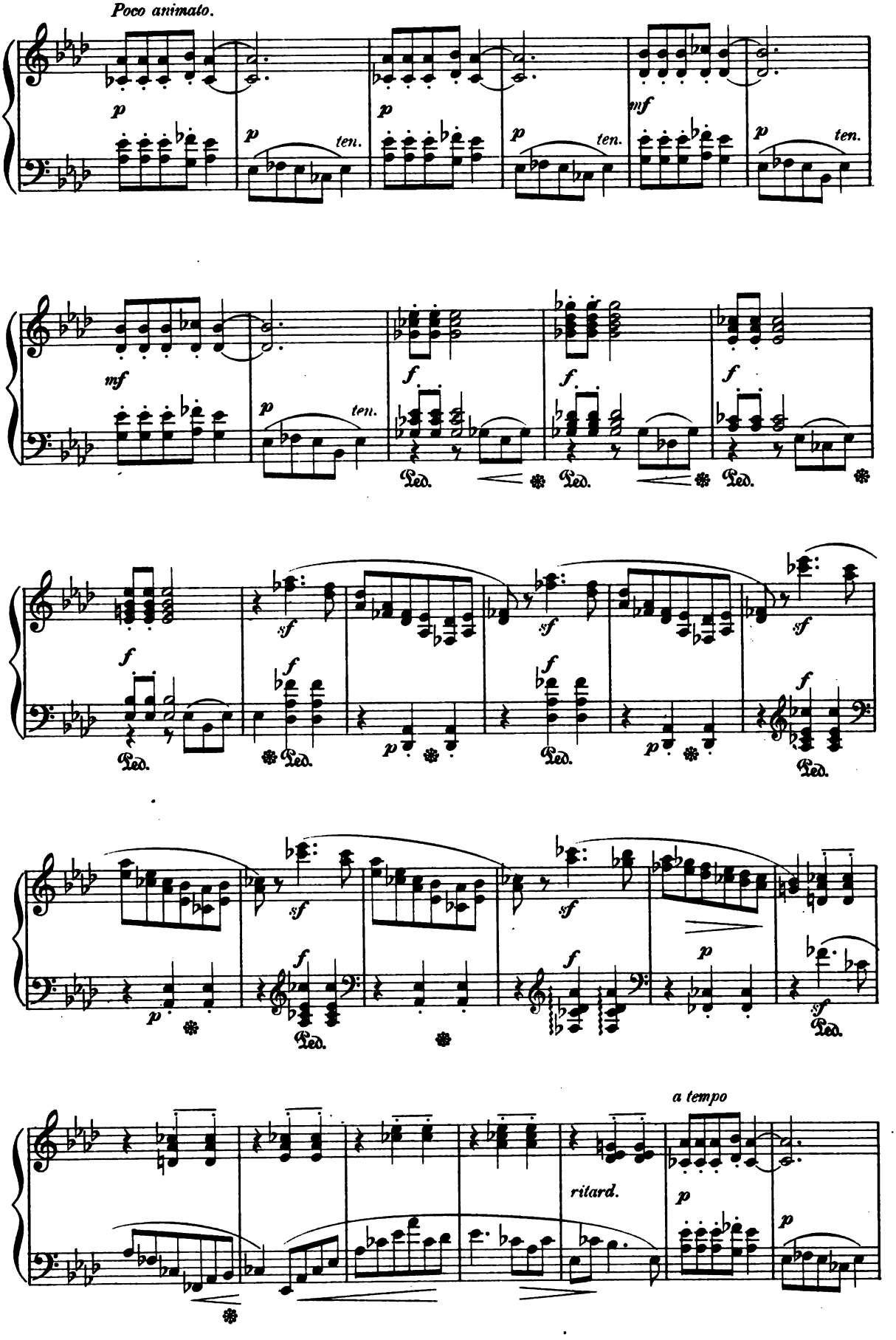

cresc.
f
rall.
Scherzo D. C. al Fine.
dim.

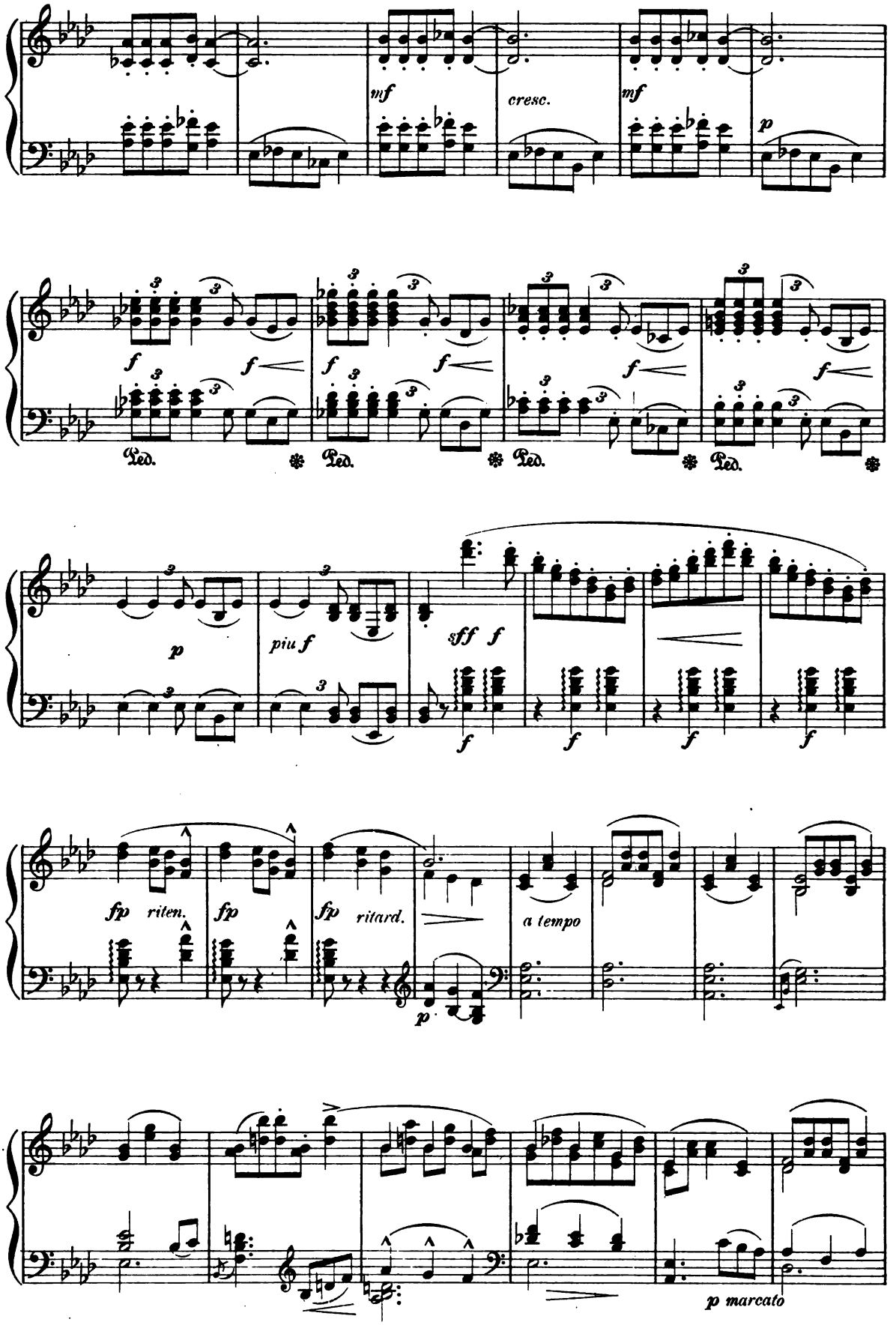
In the Forest.

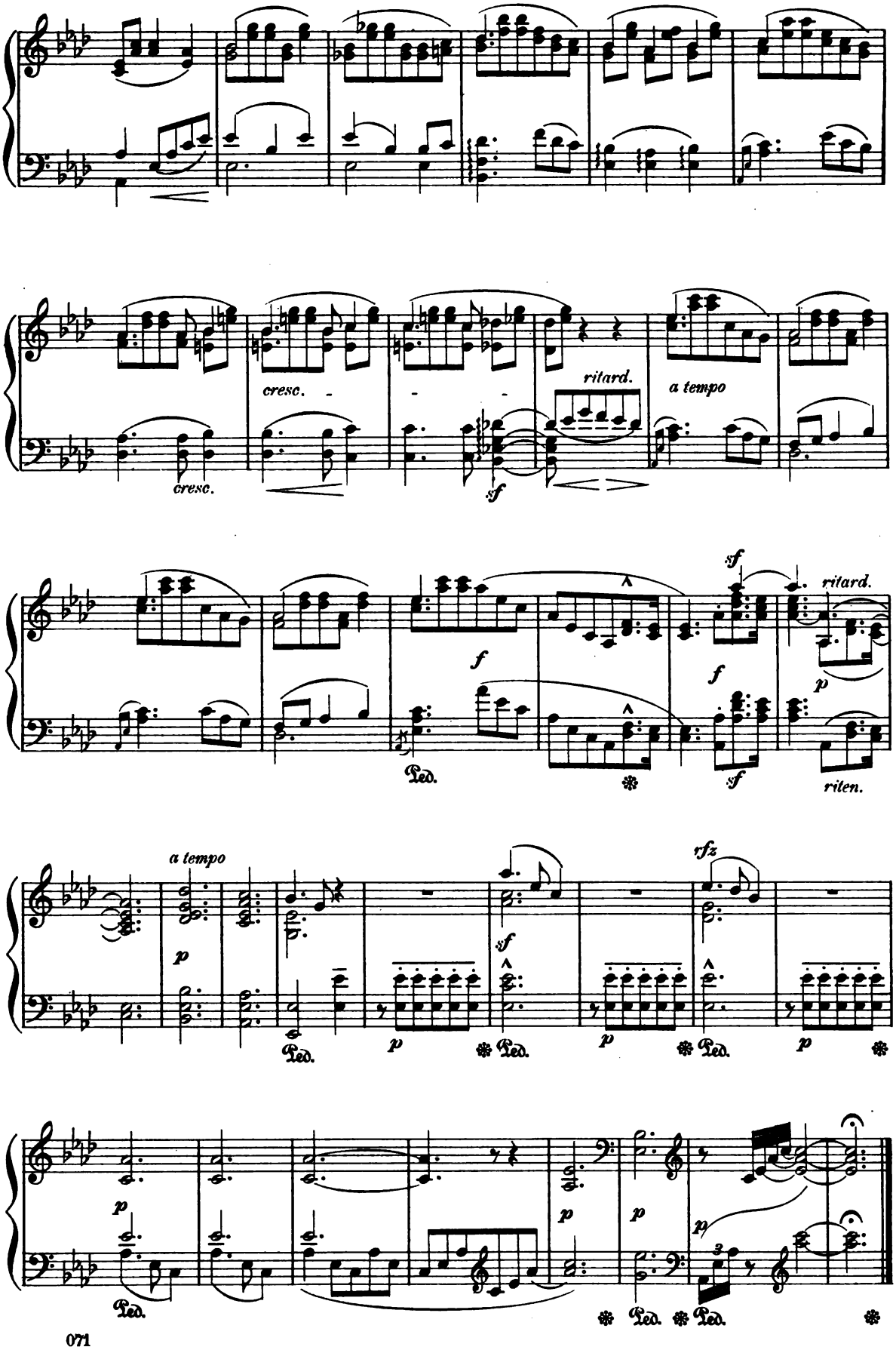
STEPHEN HELLER, Op. 86. No. 5.




a tempo
ritard.
p
mf
ben pronunziato
ritard.
a tempo
sf
Ped.
f
sf
riten.
ritard.
pp


Poco animato.
p
ten.
mf
f
sf
Ped.
a tempo
ritard.


mf
cresc.
mf
p
f
Ped.
p
piu f
sff f
fp riten.
fp
fp ritard.
a tempo
p
p marcato


cresc.
cresc.
ritard.
a tempo
sf
f
sf
ritard.
p
riten.
Ped.
a tempo
p
sf
rfz
Ped.
p
Ped.
p
Ped.
p
p
p
p
p
Ped.
Ped.
Ped.

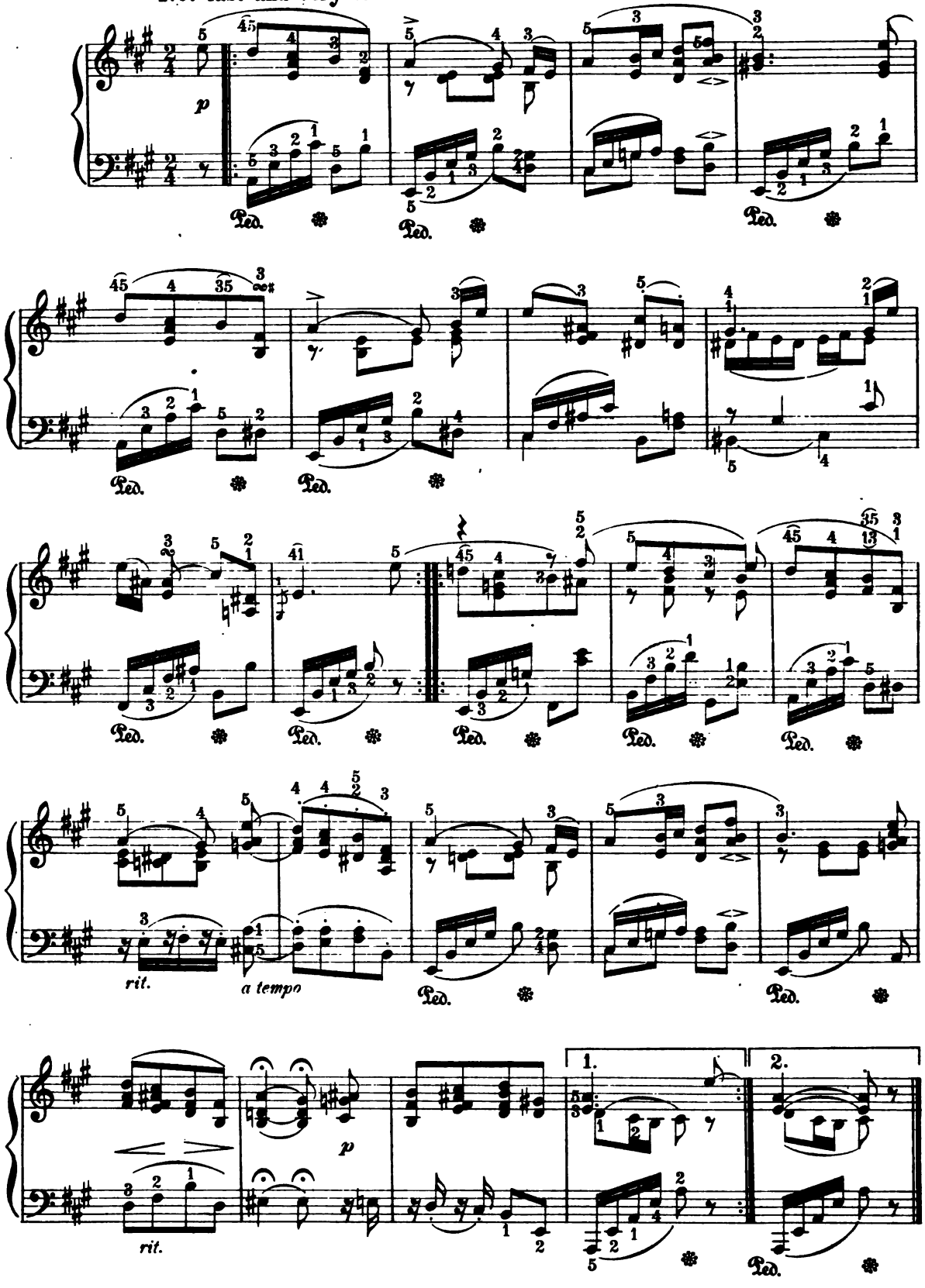
In Memoriam.

November 4th 1847.

(Mendelssohn's day of death.)

R. SCHUMANN, Op. 68. № 24.

Not fast and very cantabile.

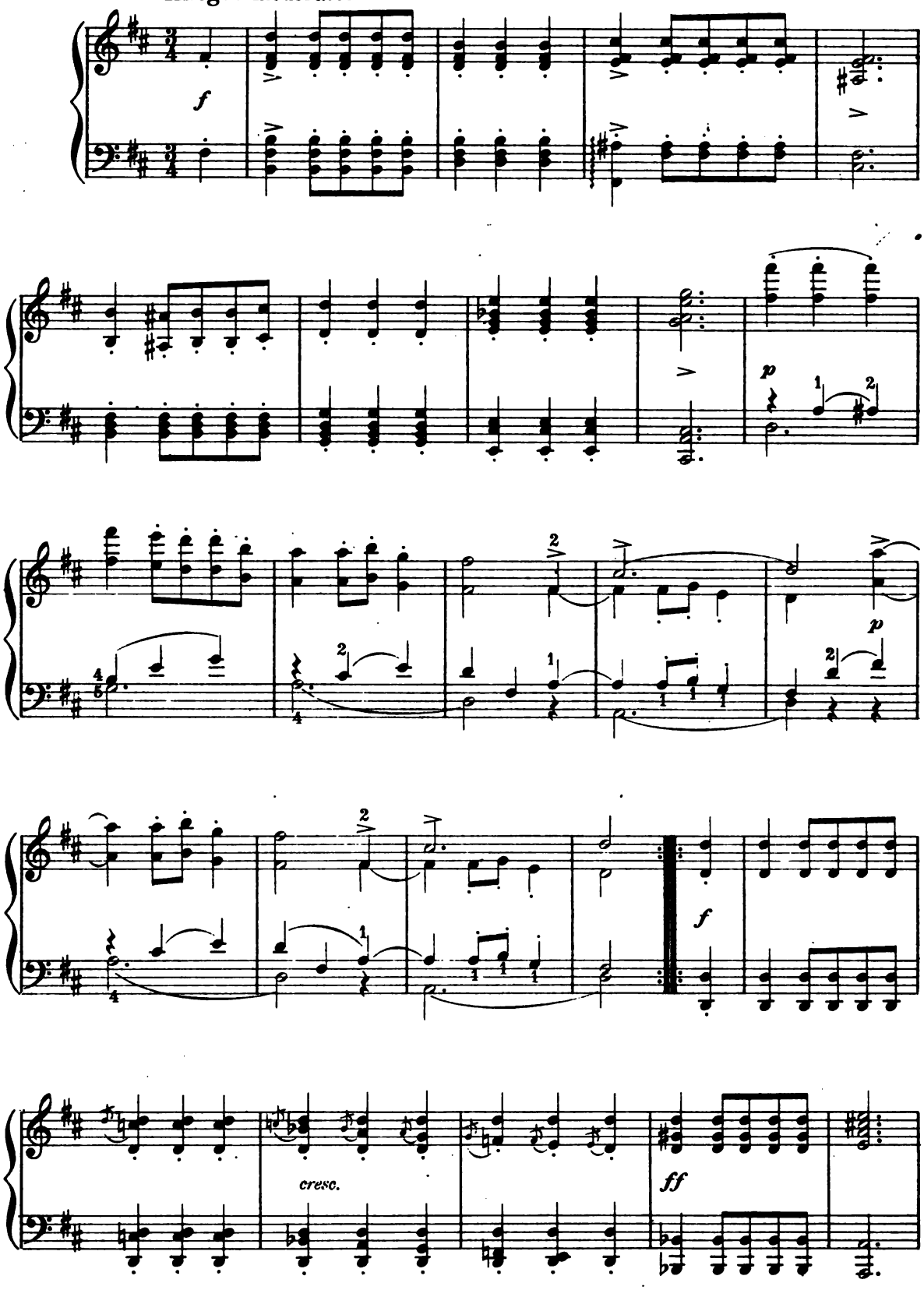


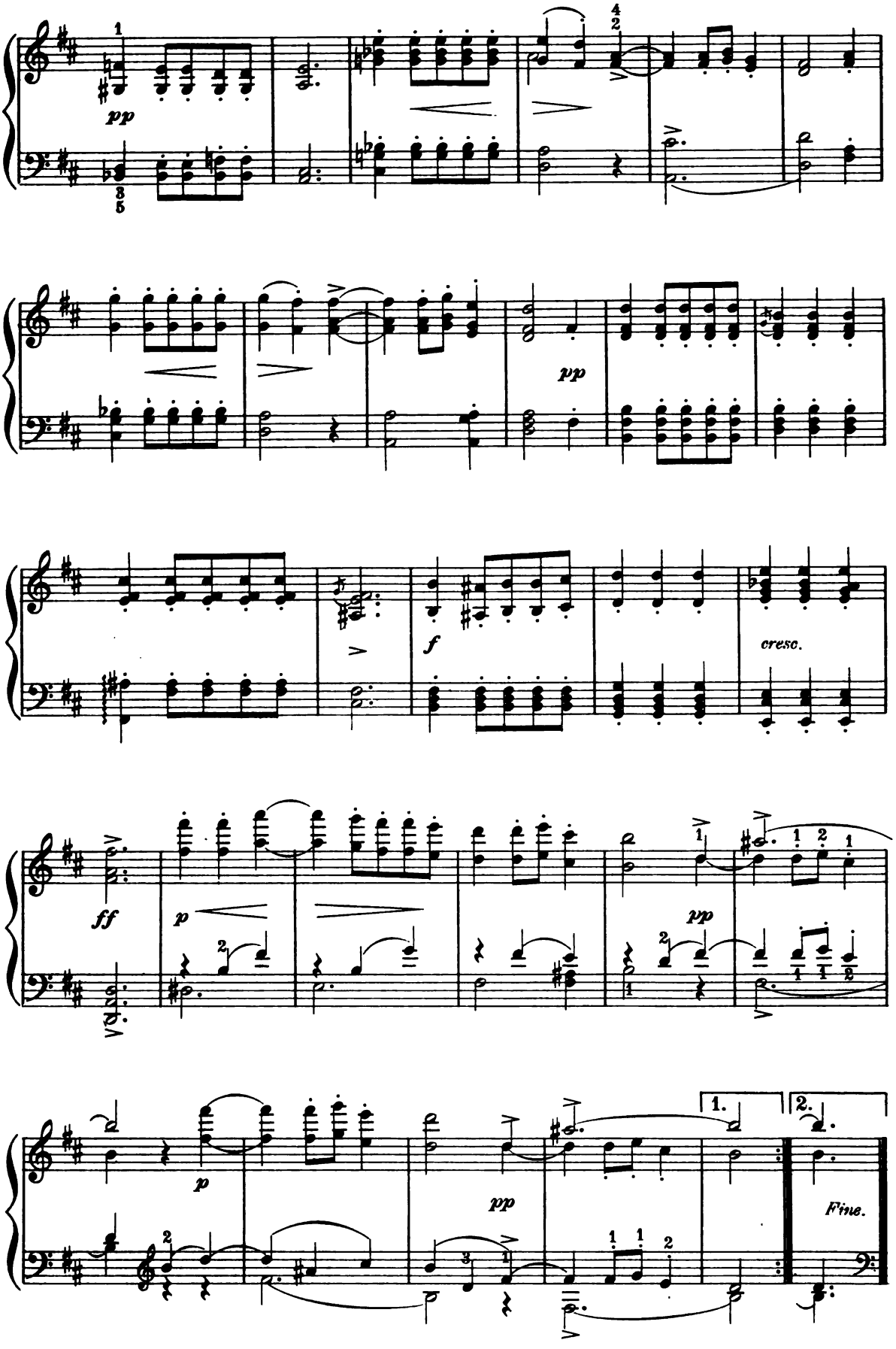
Minuet

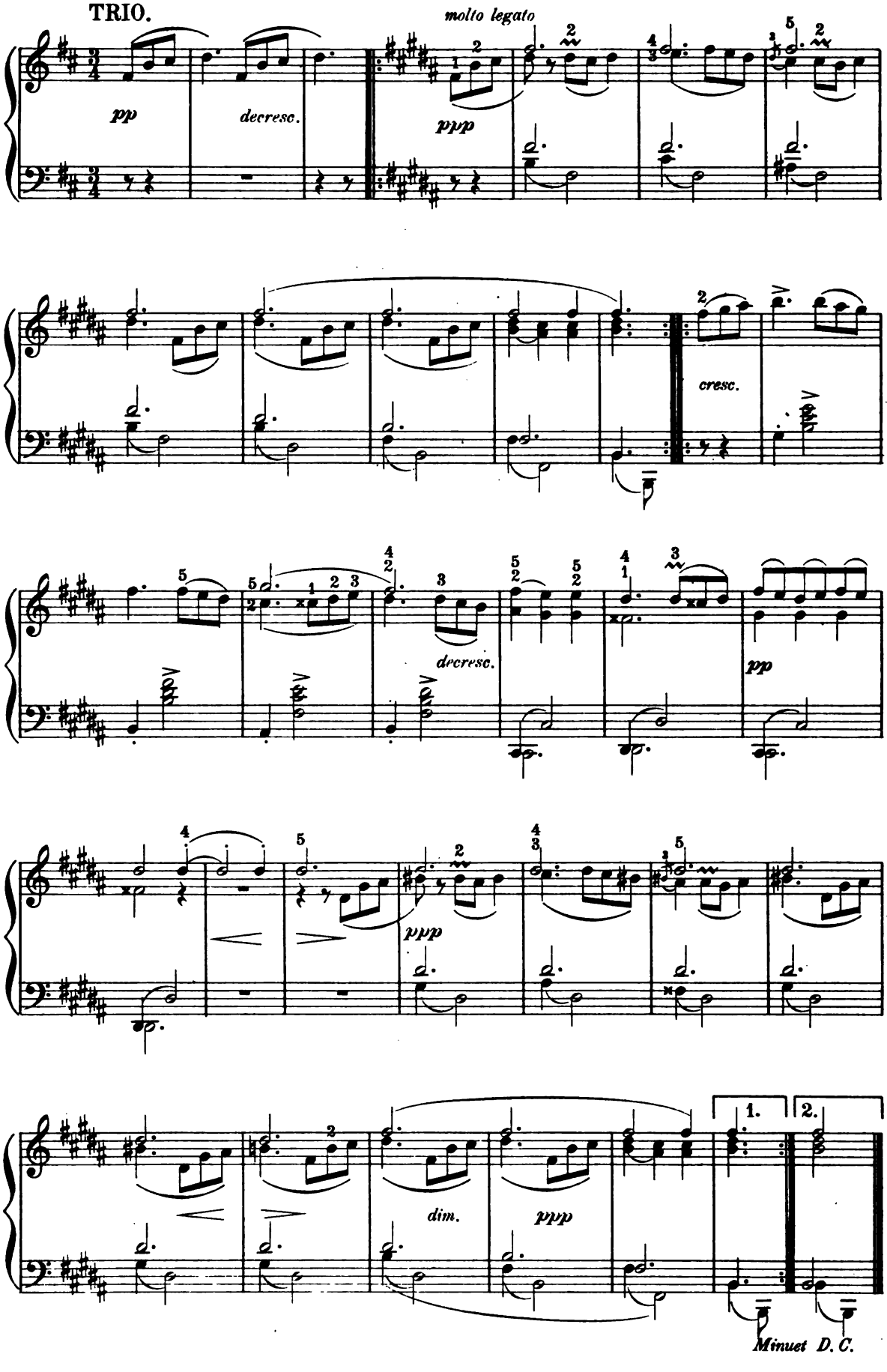
FROM THE SONATA in G.

F. SCHUBERT, Op. 78. №3.

Allegro moderato.

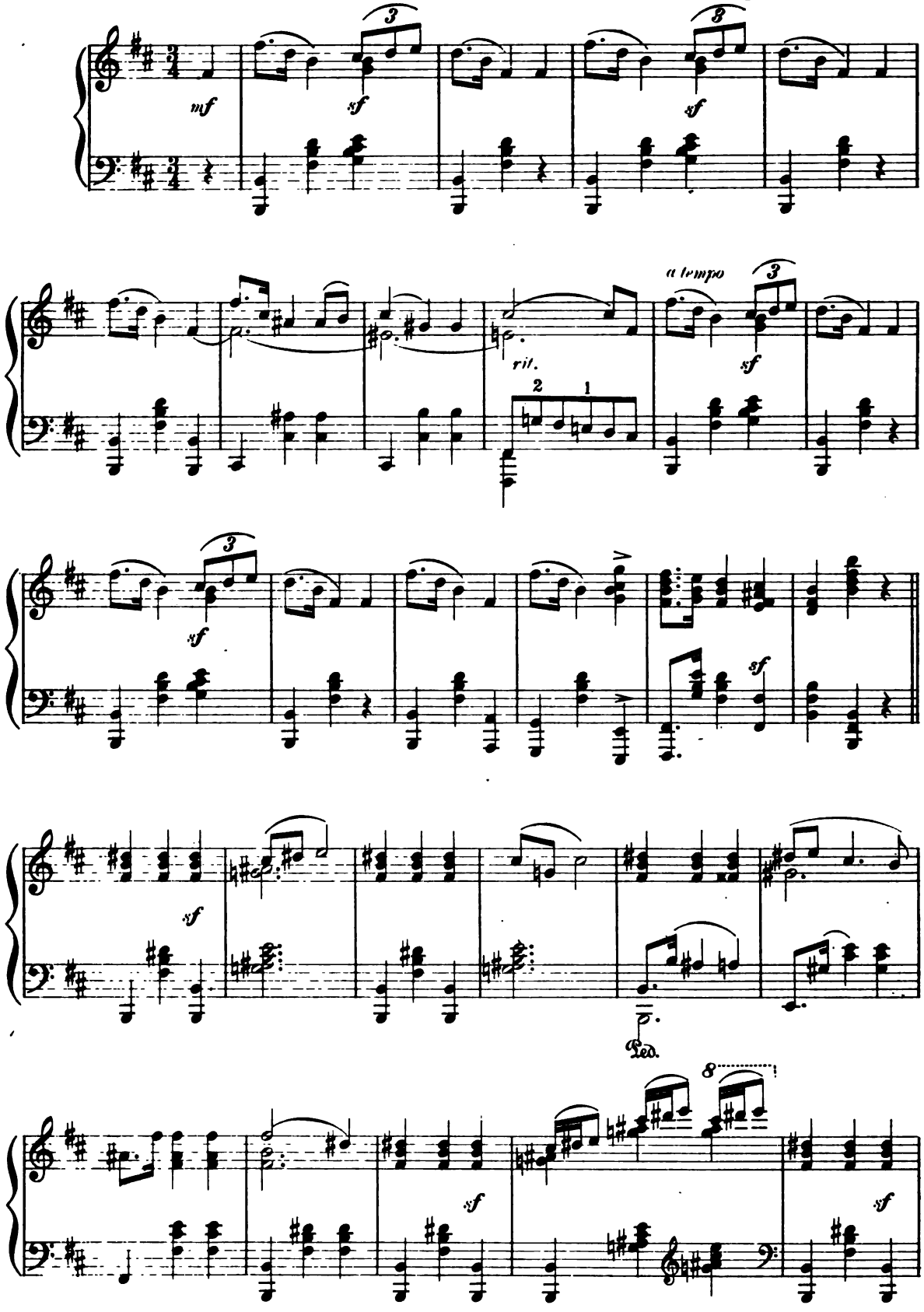


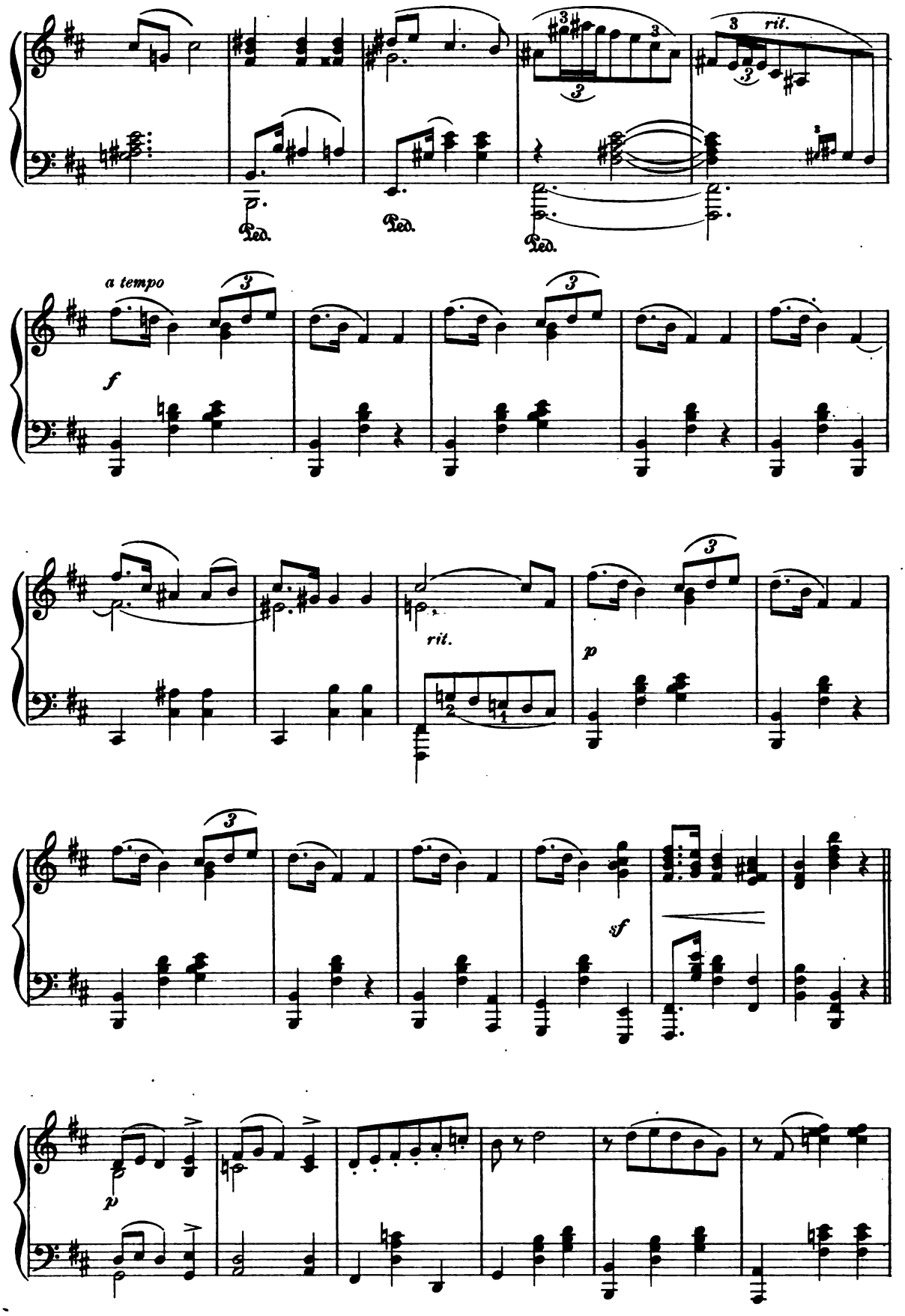

pp
pp
f
cresc.
ff
p
pp
p
pp
1.
2.
Fine.

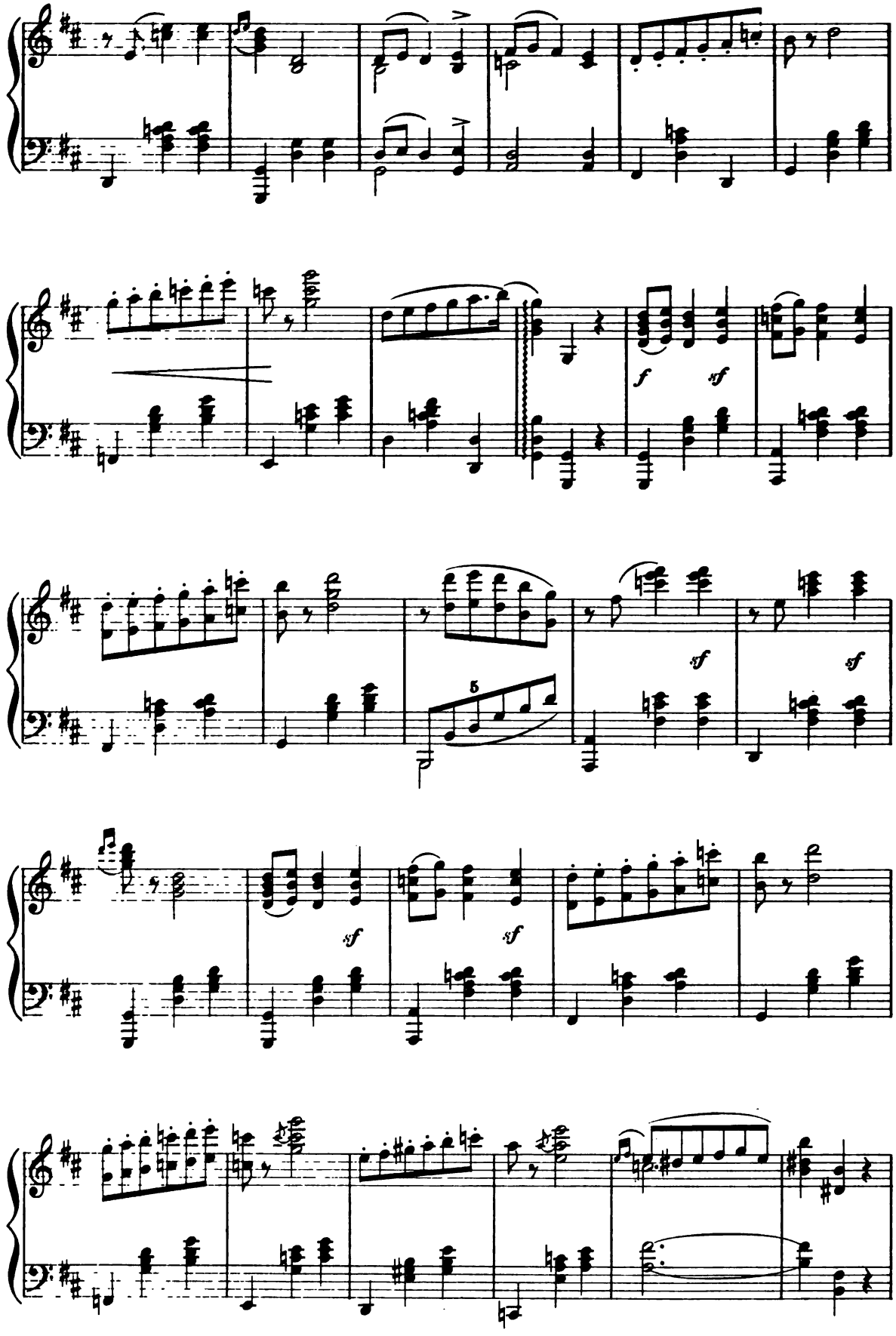

TRIO.
molto legato
pp
decresc.
ppp
cresc.
decresc.
pp
ppp
dim.
ppp
1.
2.
Minuet D. C.

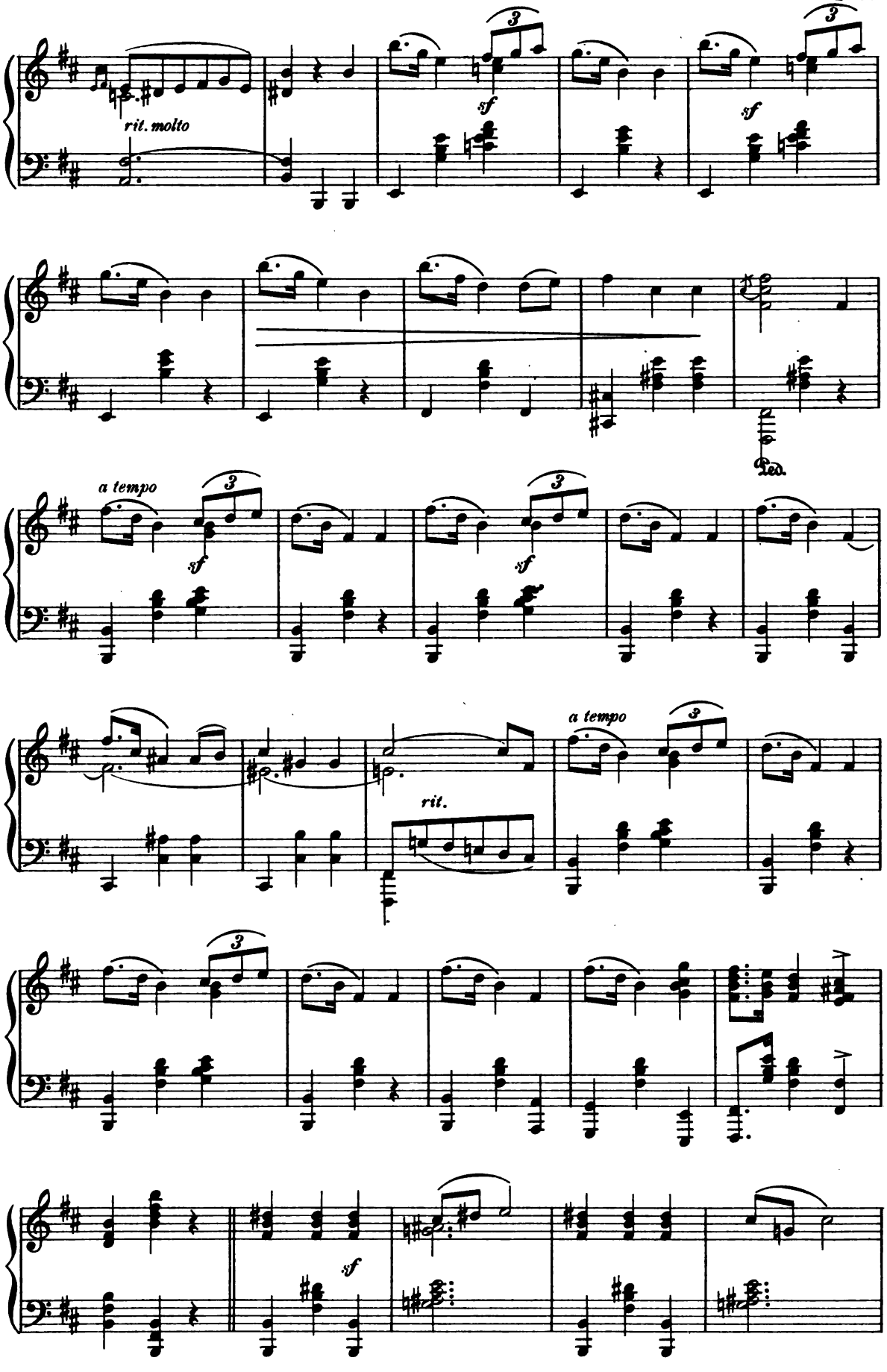
Mazurka.

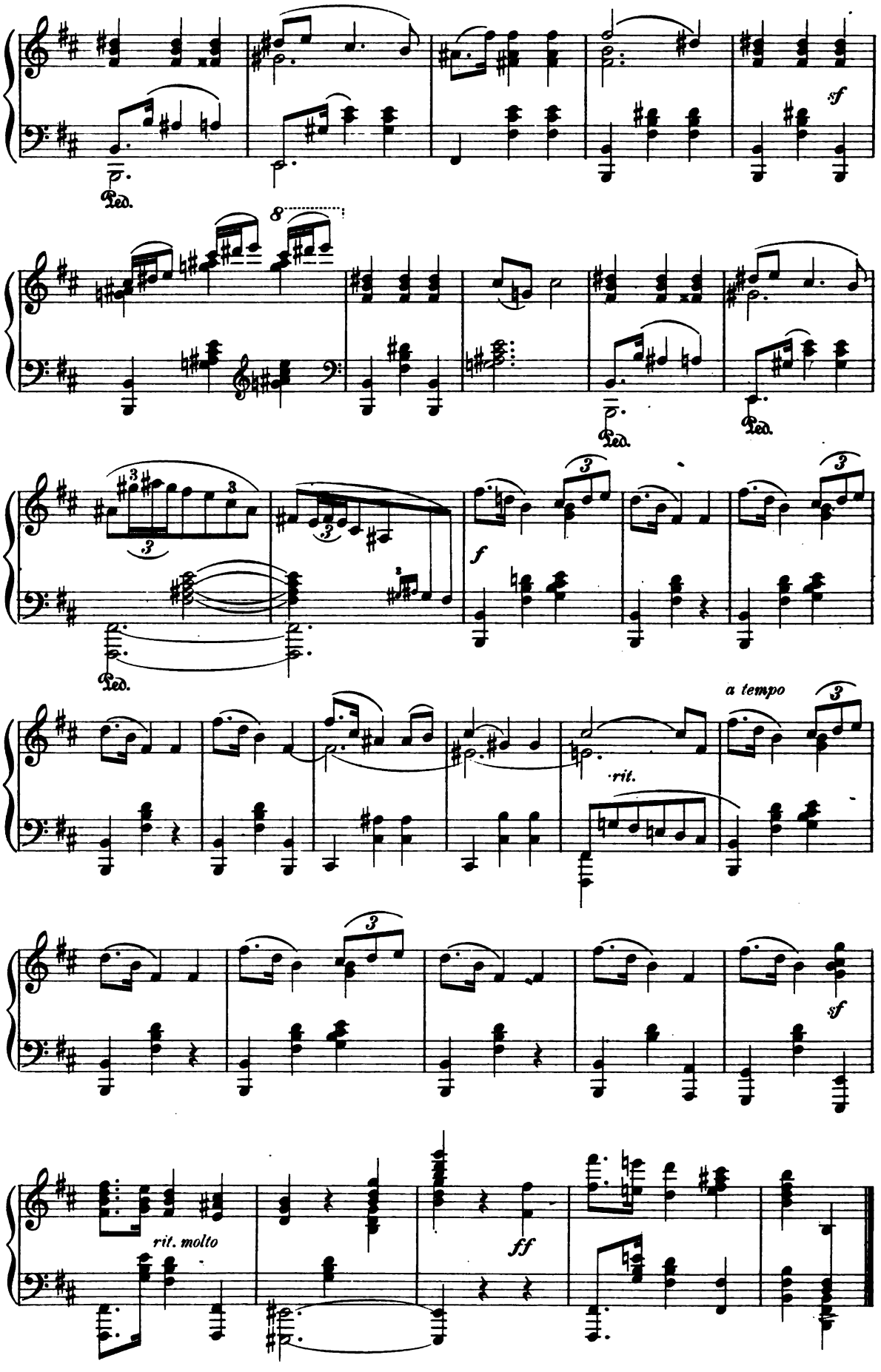
ERICK MEYER-HELMUND,
Op. 40. №2.




rit.
Ped.
Ped.
Ped.
a tempo
f
rit.
p
sf
p

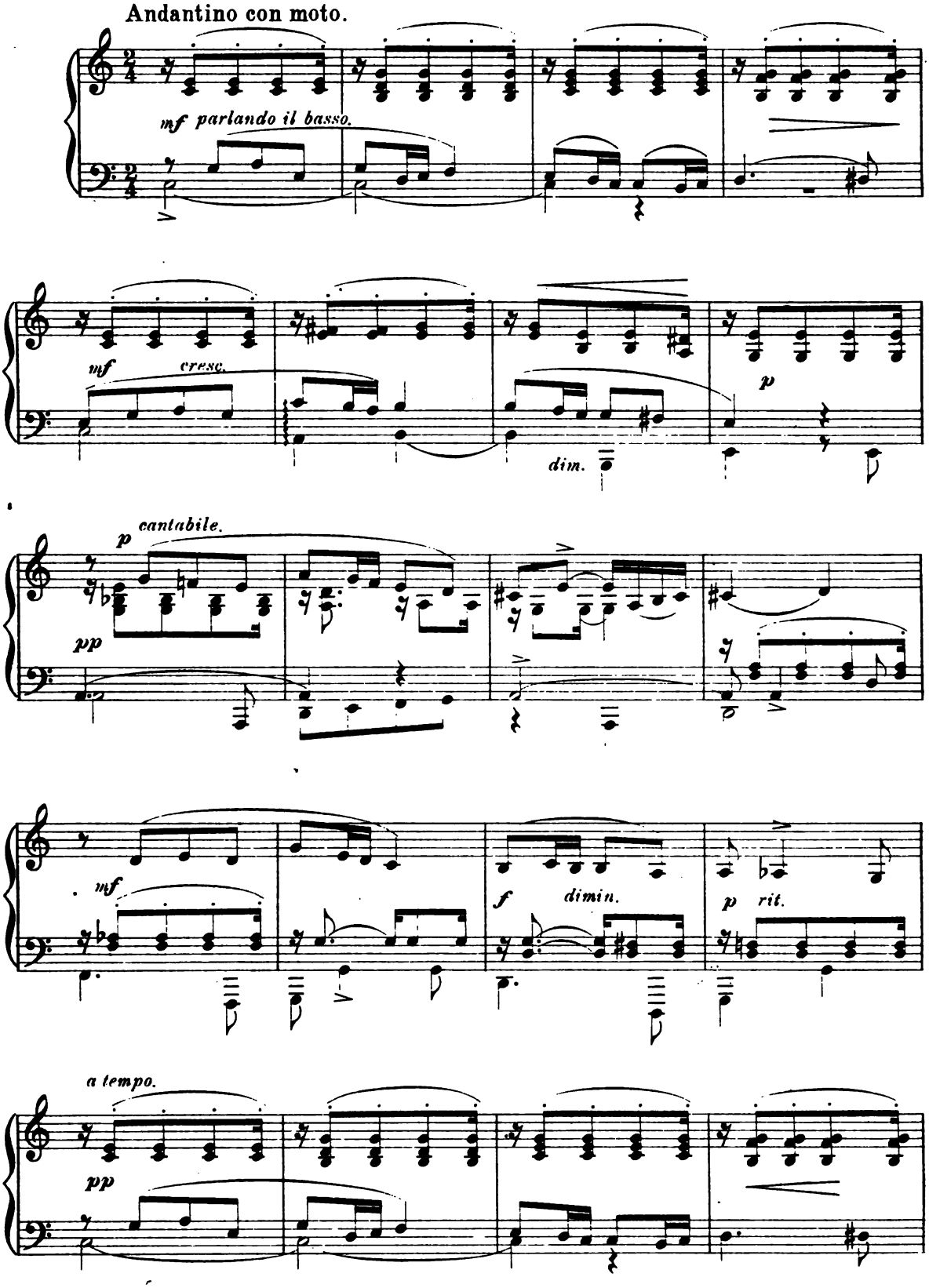

f
sf
sf
sf
5
sf
sf

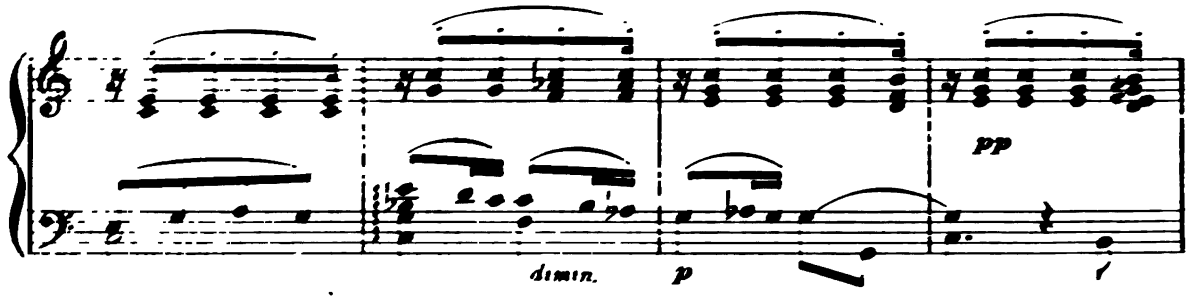

rit. molto
sf
sf
Ped.
a tempo
sf
sf
a tempo
rit.
sf

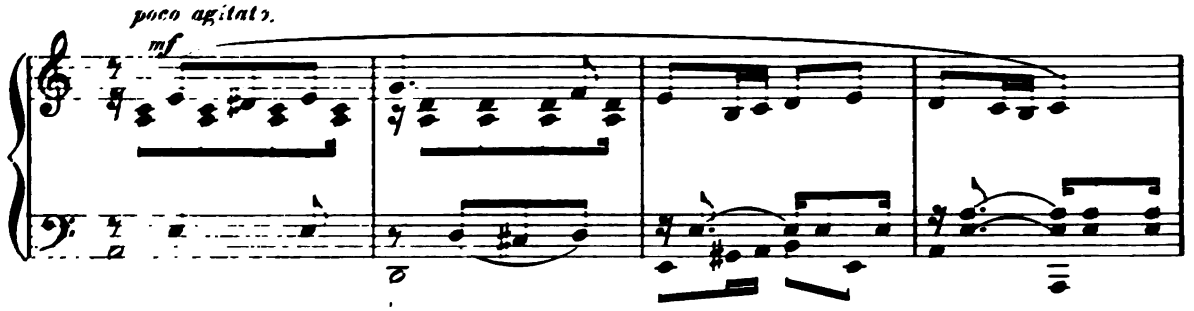

Ped.
sf
8
Ped.
Ped.
Ped.
f
a tempo
rit.
sf
rit. molto
ff

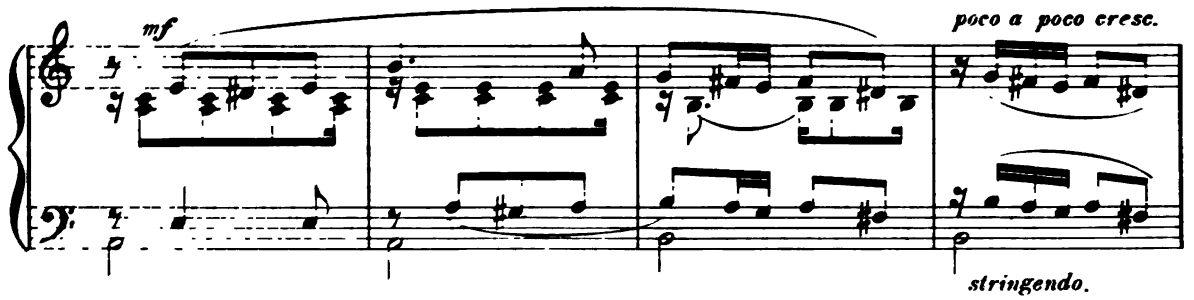
Arabesque.

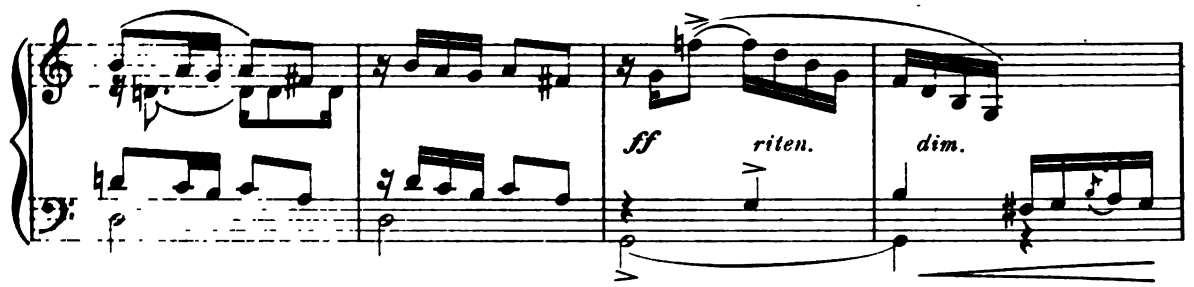
G. KARGANOFF, Op. 6. № 7.

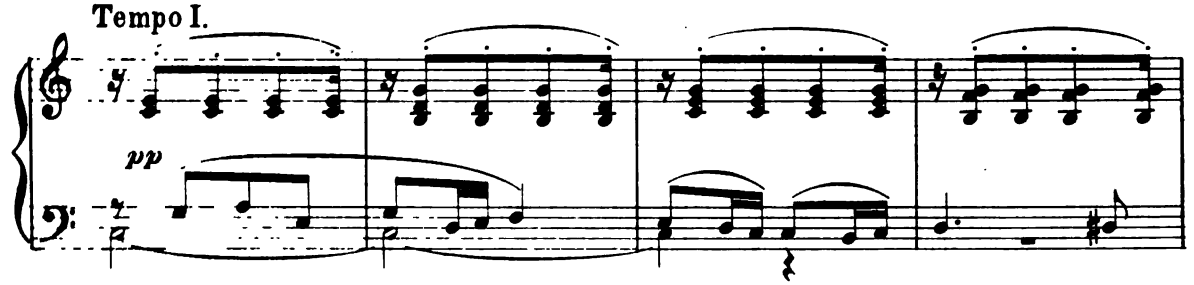


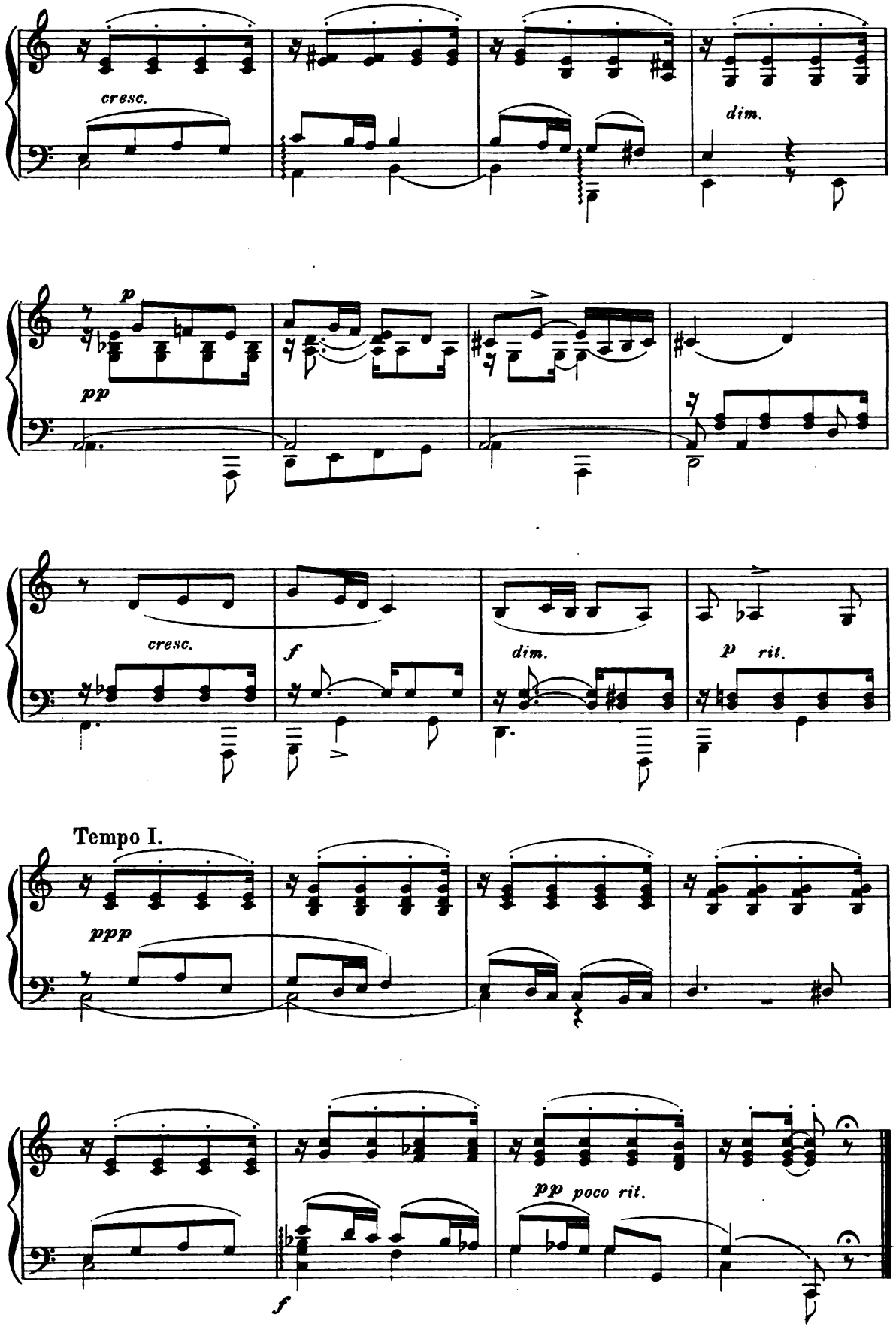

pp
dimin.
p


poco agitato.
mf


mf
poco a poco cresc.
stringendo.

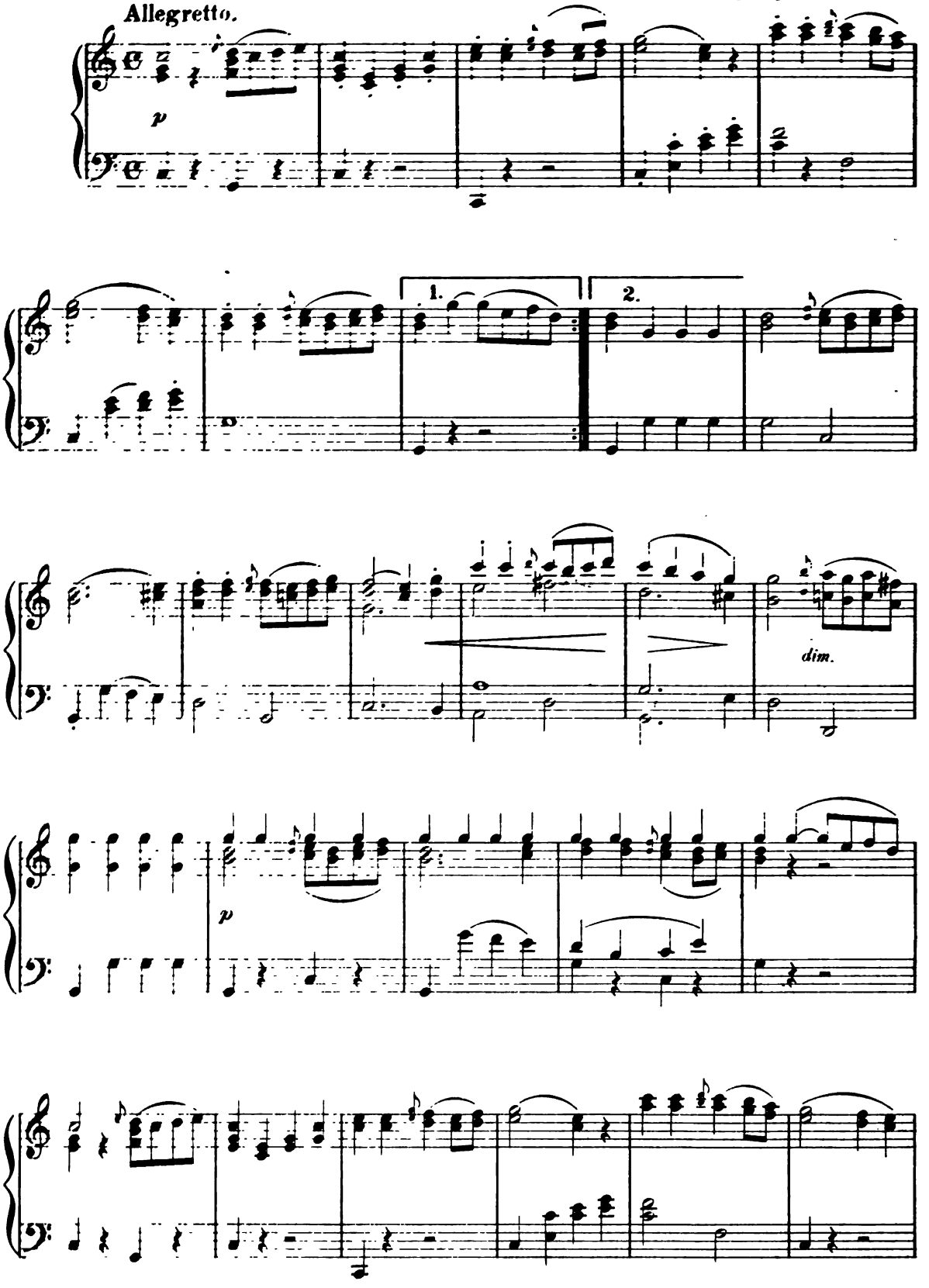

ff
riten.
dim.

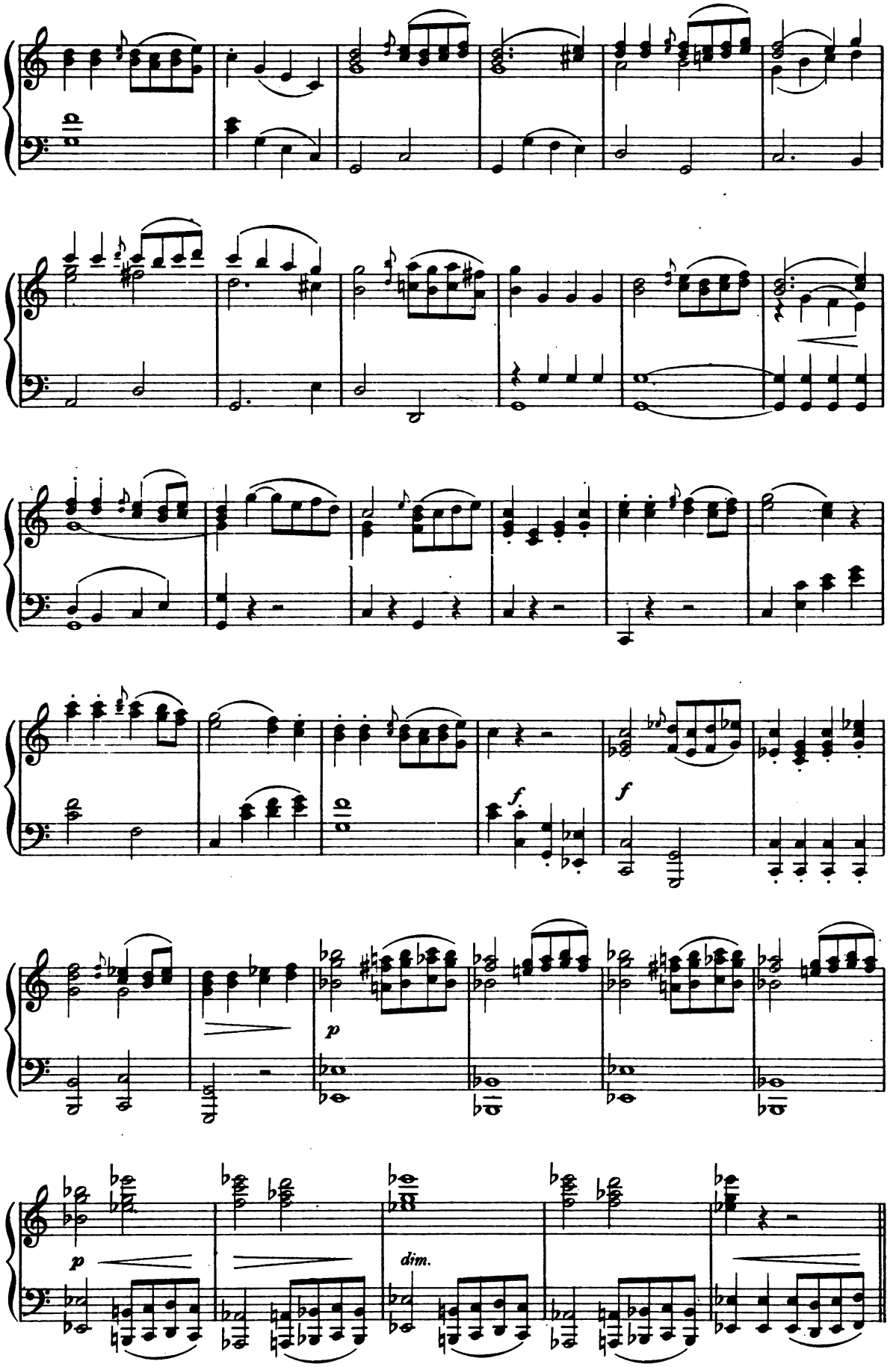

Tempo I.
pp

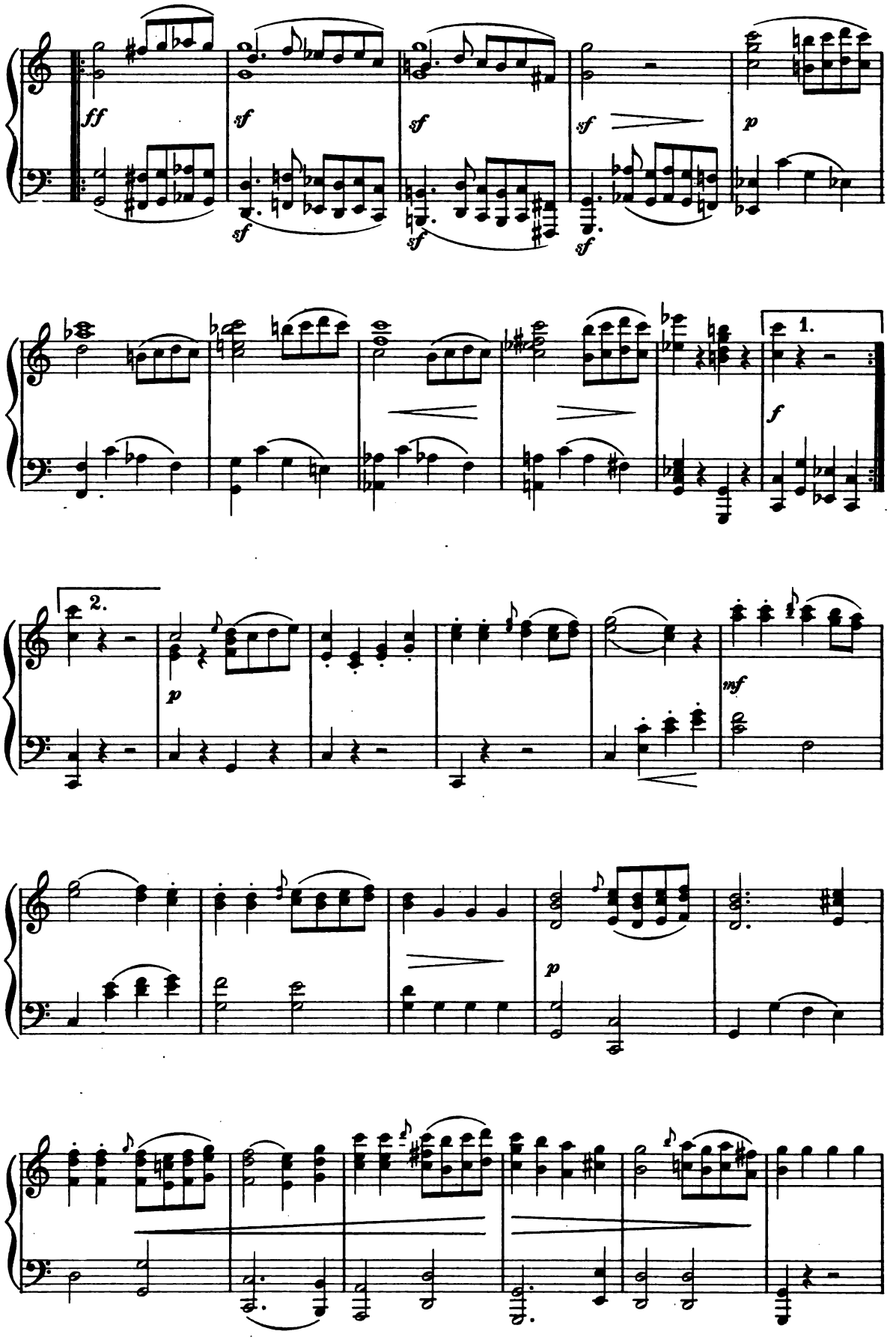

cresc.
dim.
p
pp
cresc.
f
dim.
p rit.
Tempo I.
ppp
f
pp poco rit.

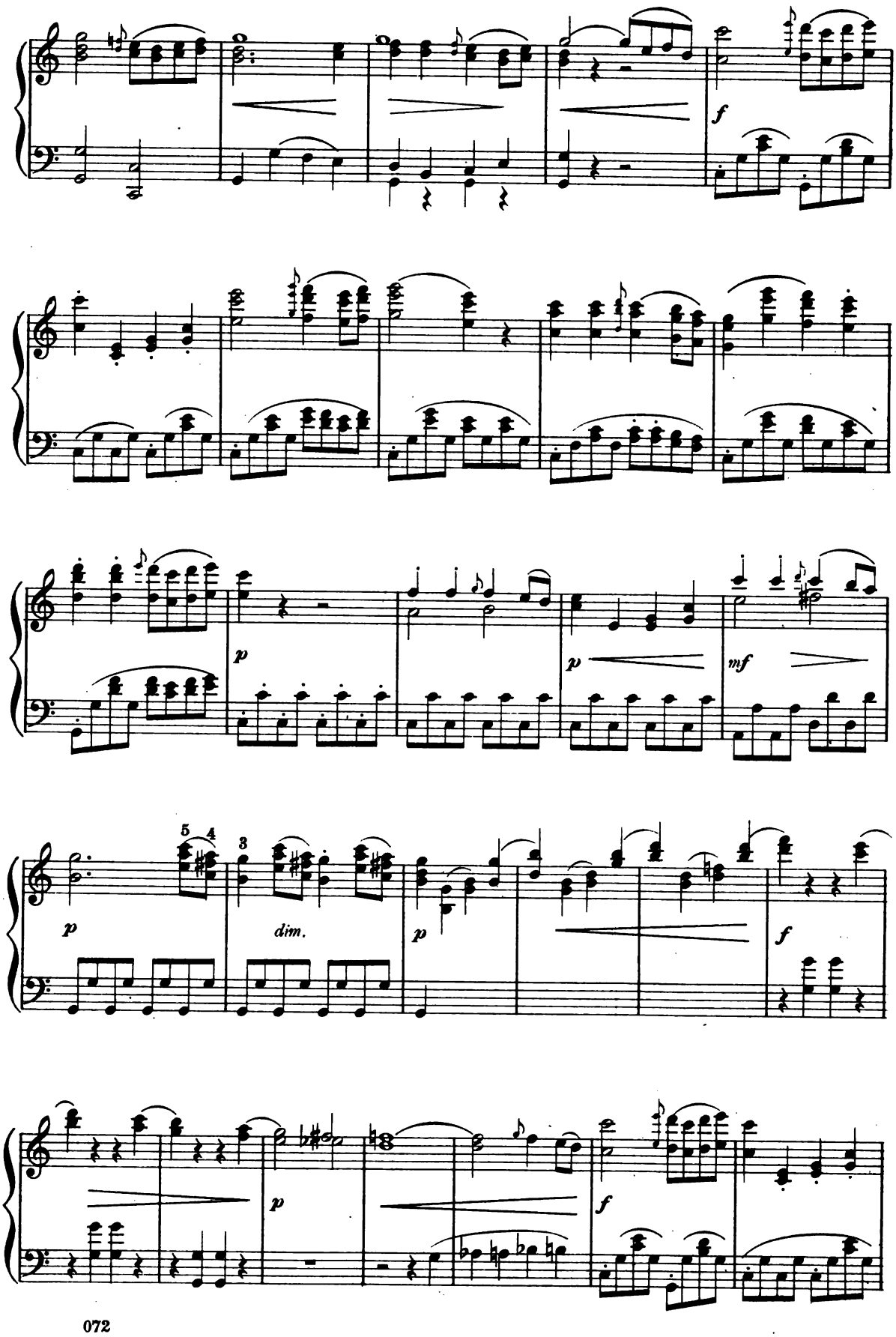
Second Movement
from the
MILITARY SYMPHONY.

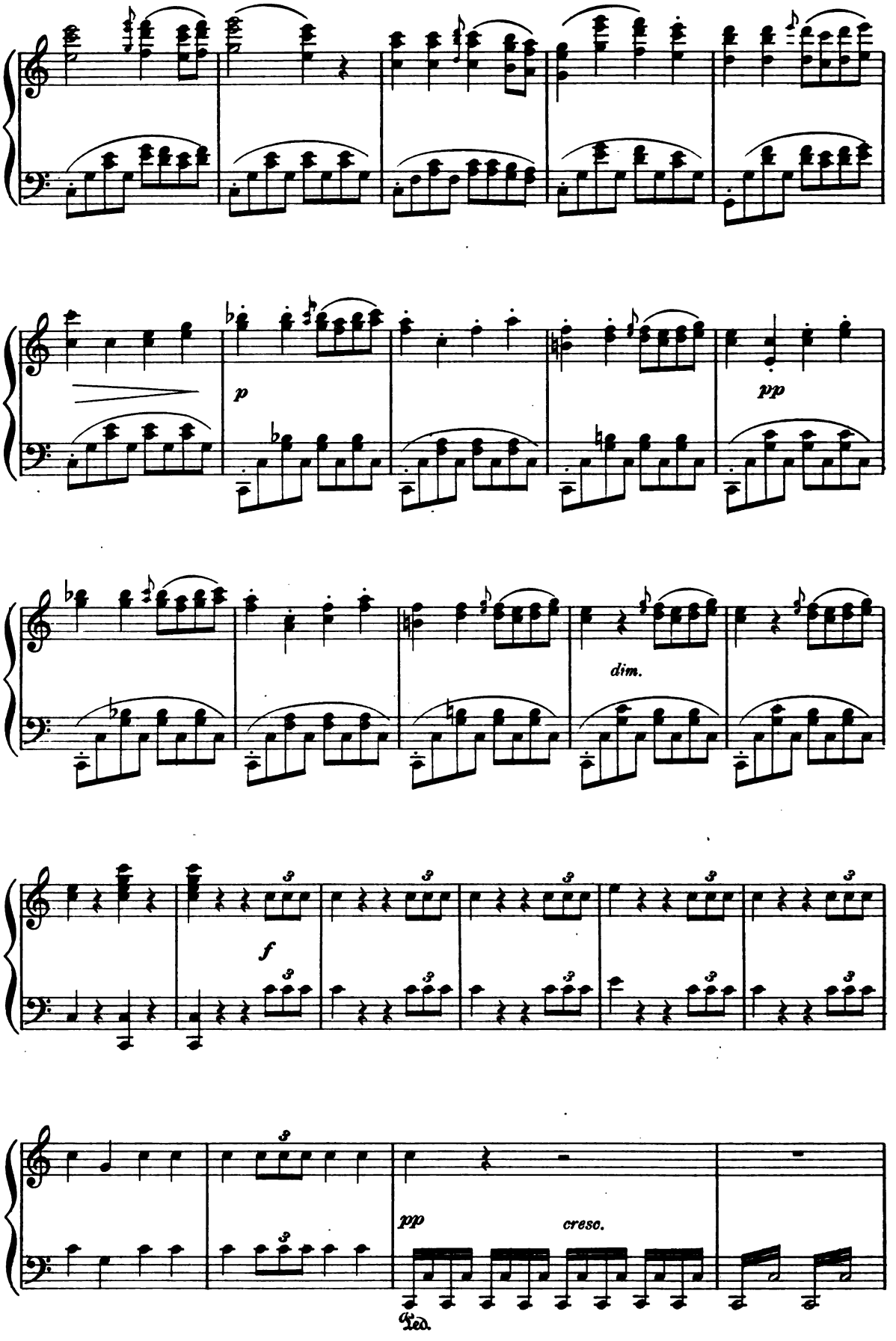
J. HAYDN.
arranged by K. Hoffbauer.

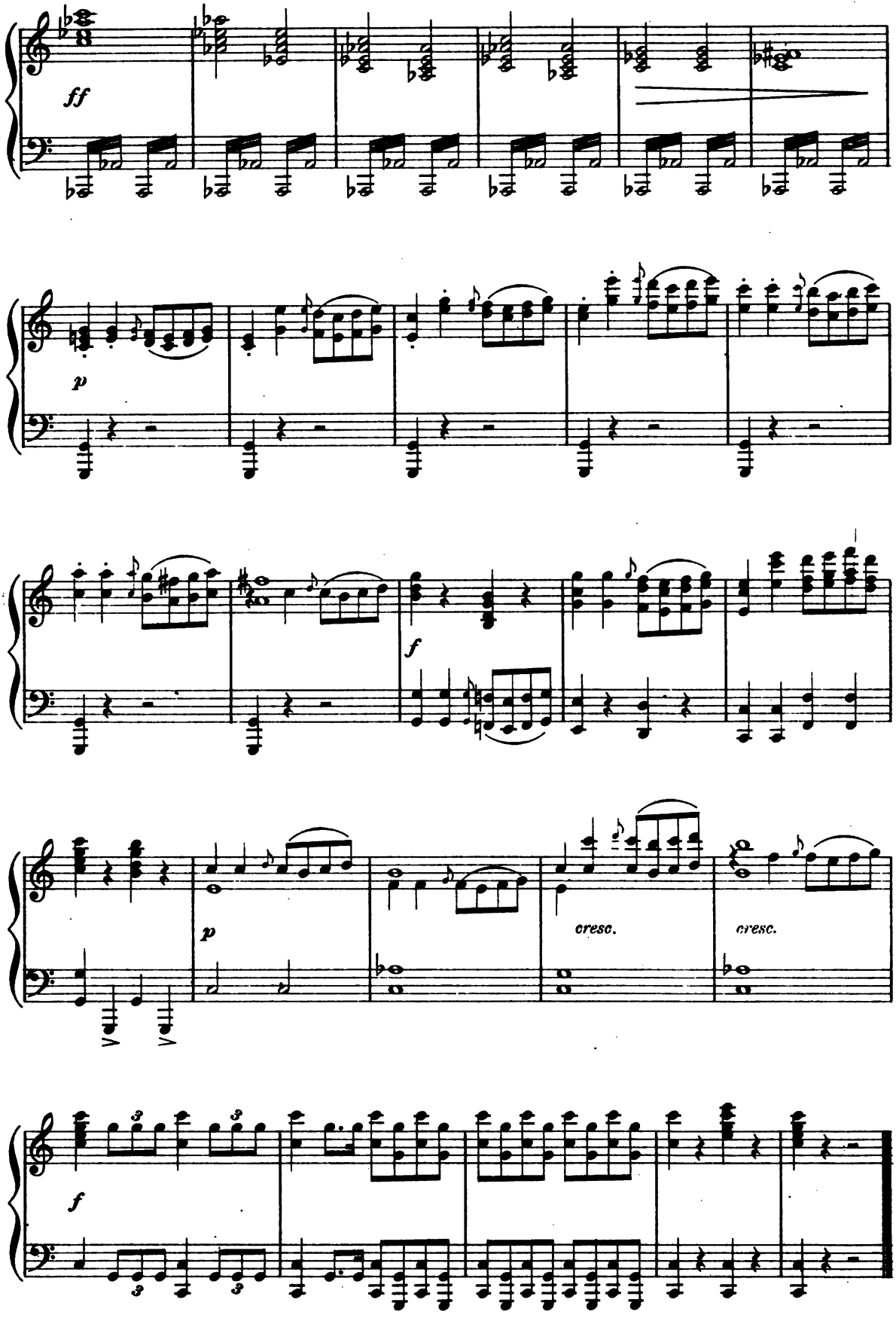



f
f
p
p
dim.


ff
sf
sf
sf
p
1.
f
2.
p
mf
p


f
p
p
mf
5 4
3
p
dim.
p
f
p
f


p
pp
dim.
f
pp
cresc.
Ped.

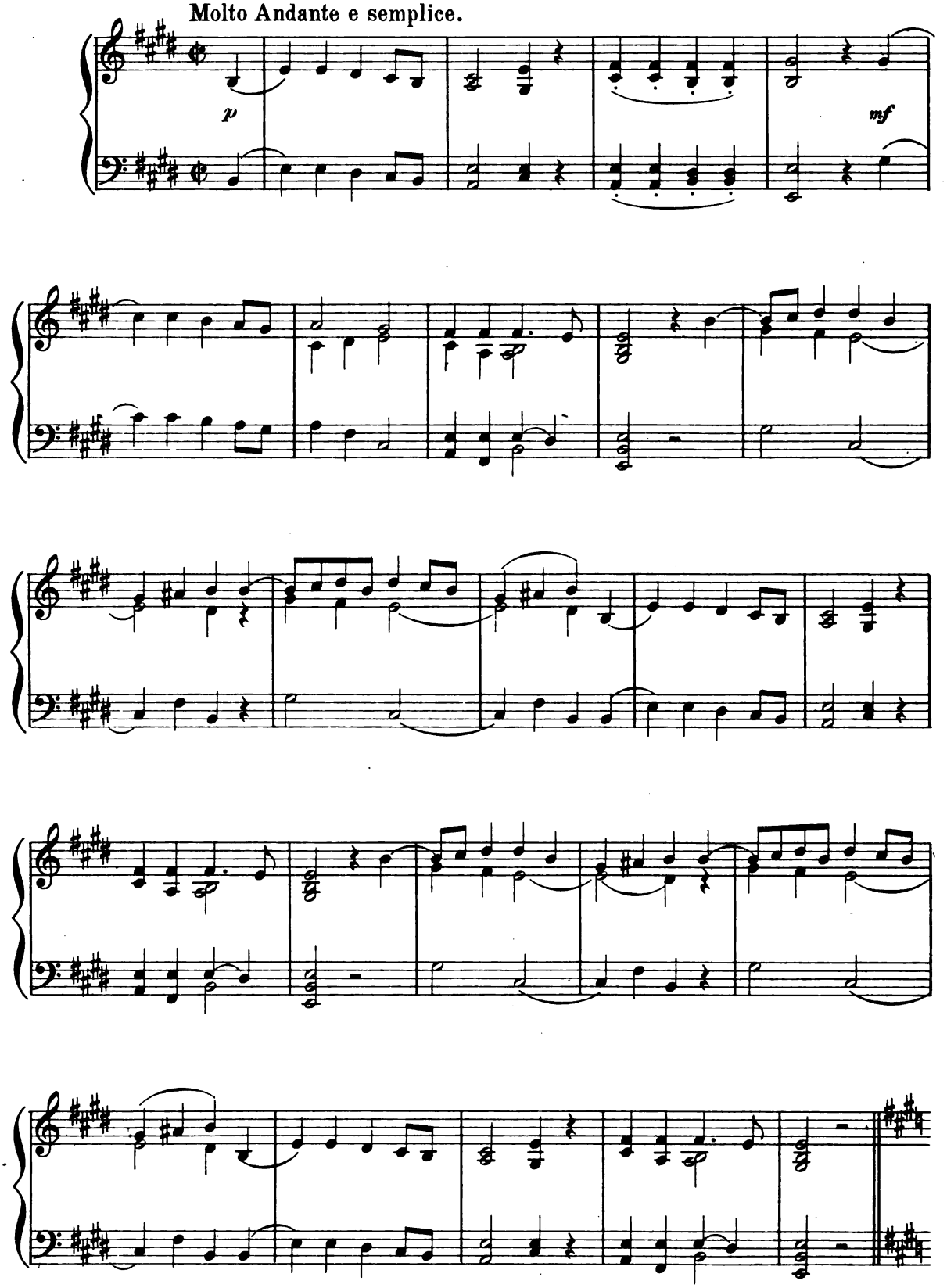

ff
p
f
p
cresc.
cresc.
f

Song of the Night Watch.

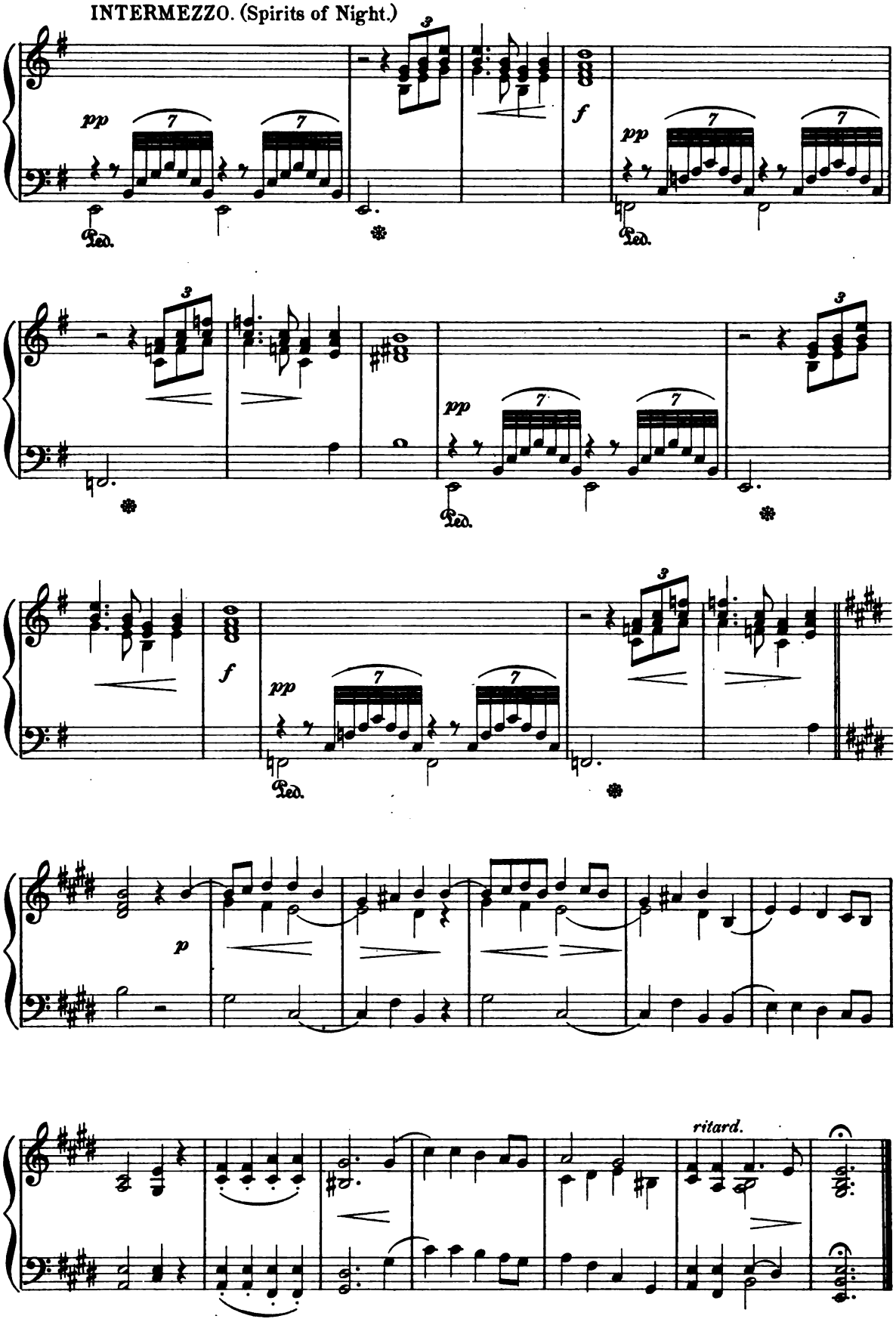
Suggested by Shakespeare's Macbeth.

Edw. GRIEG, Op. 12 № 3.

Molto Andante e semplice.



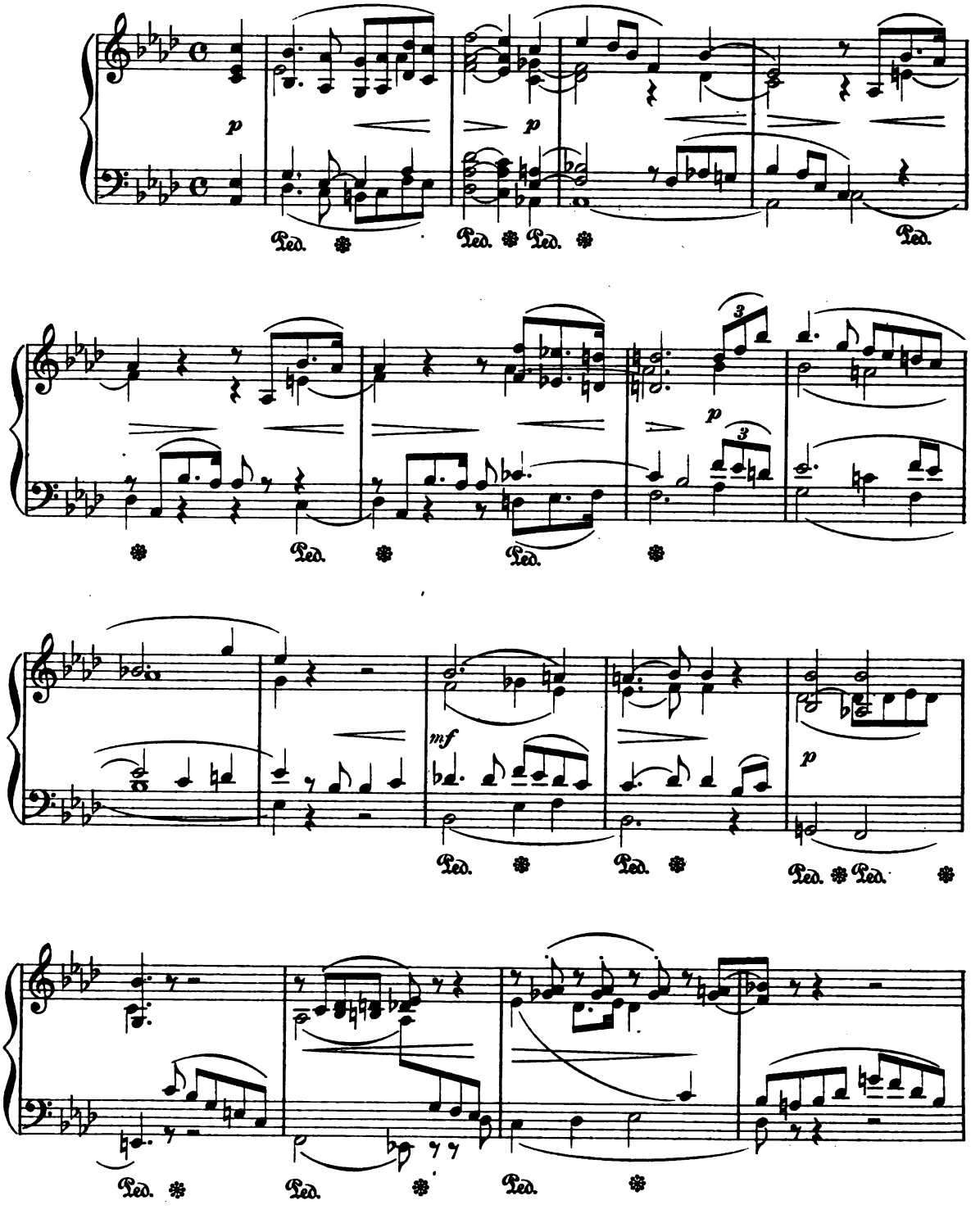
INTERMEZZO. (Spirits of Night.)

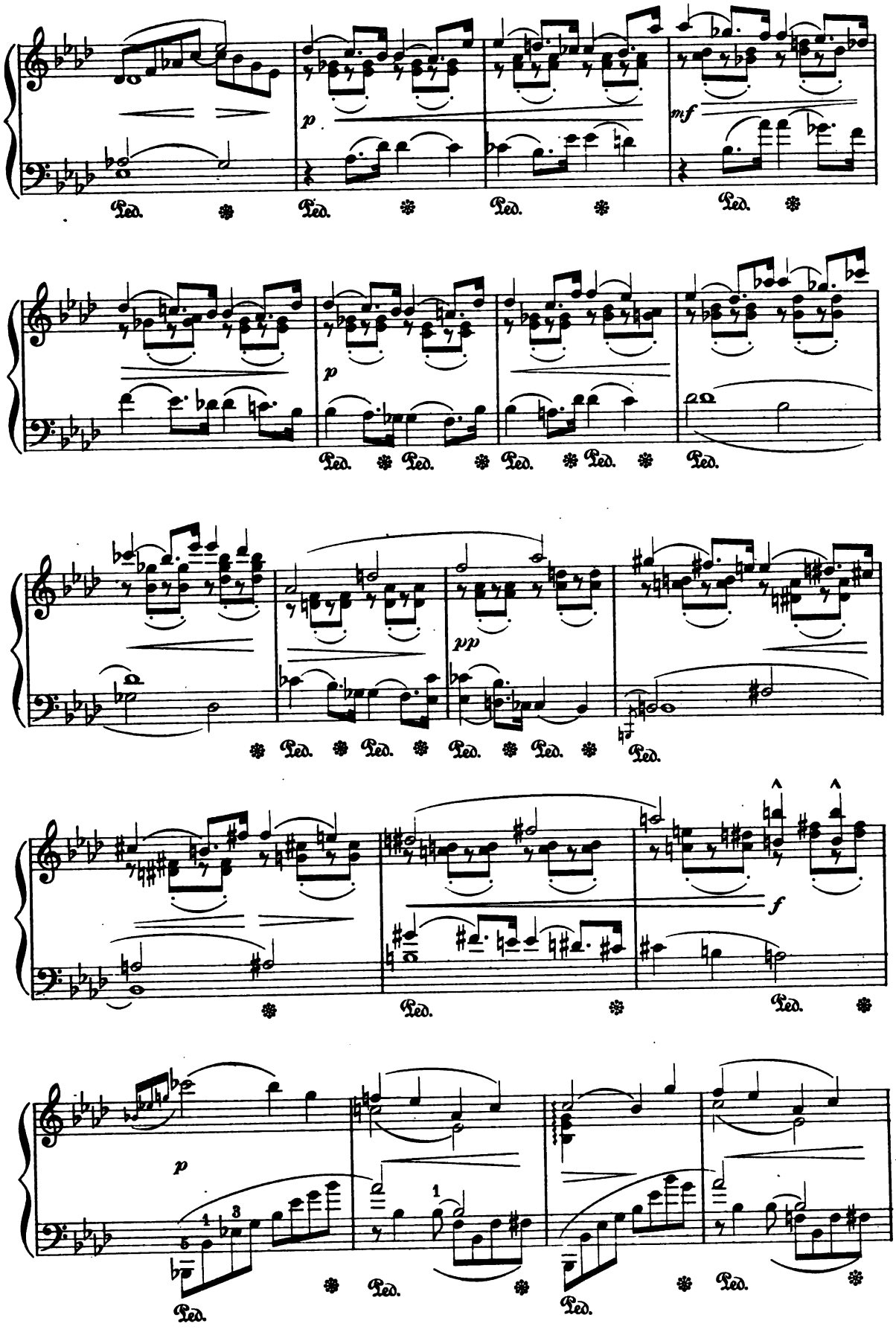


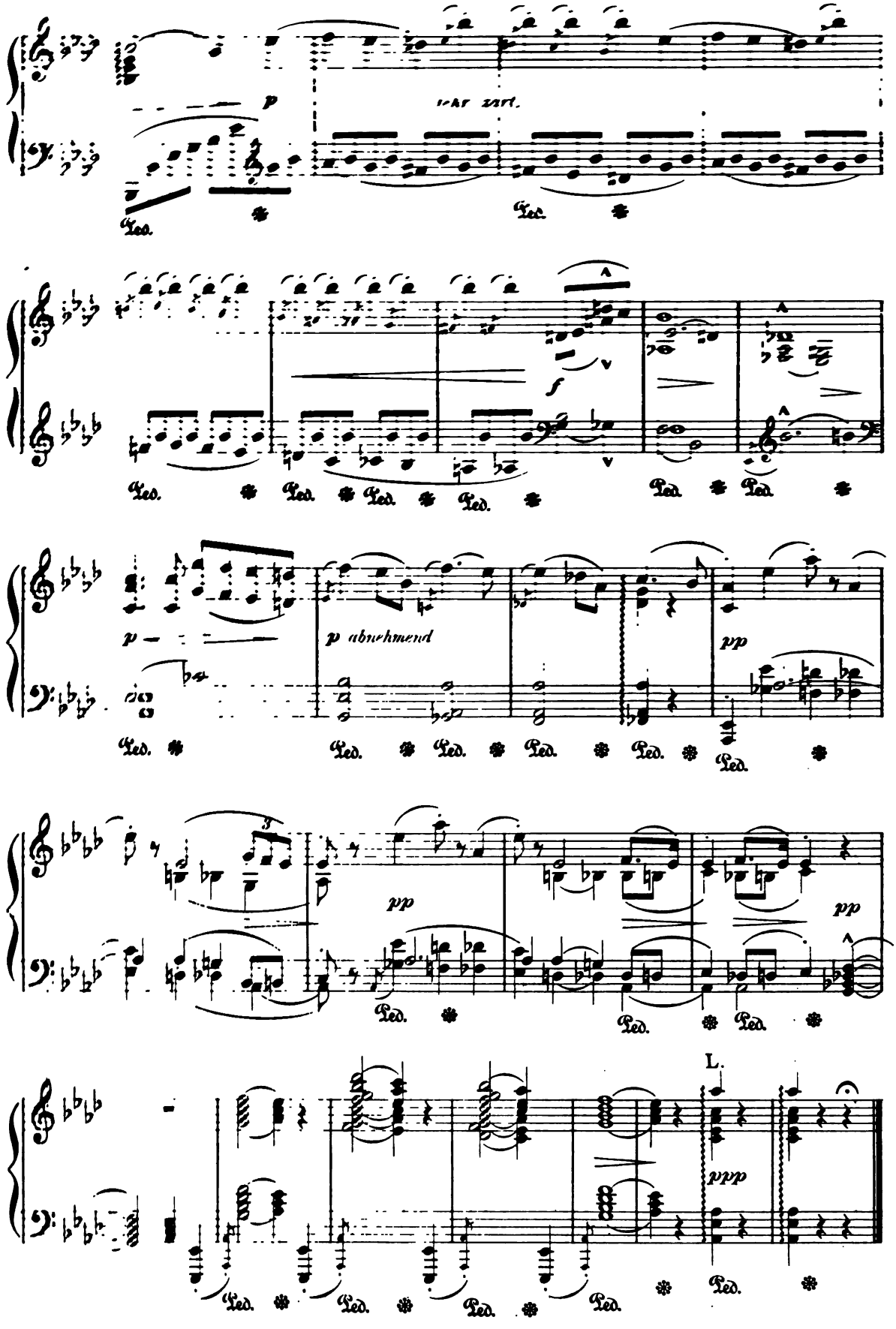
A Remembrance.

A. JENSEN, Op. 8. Nº 12.

With ecstasy.

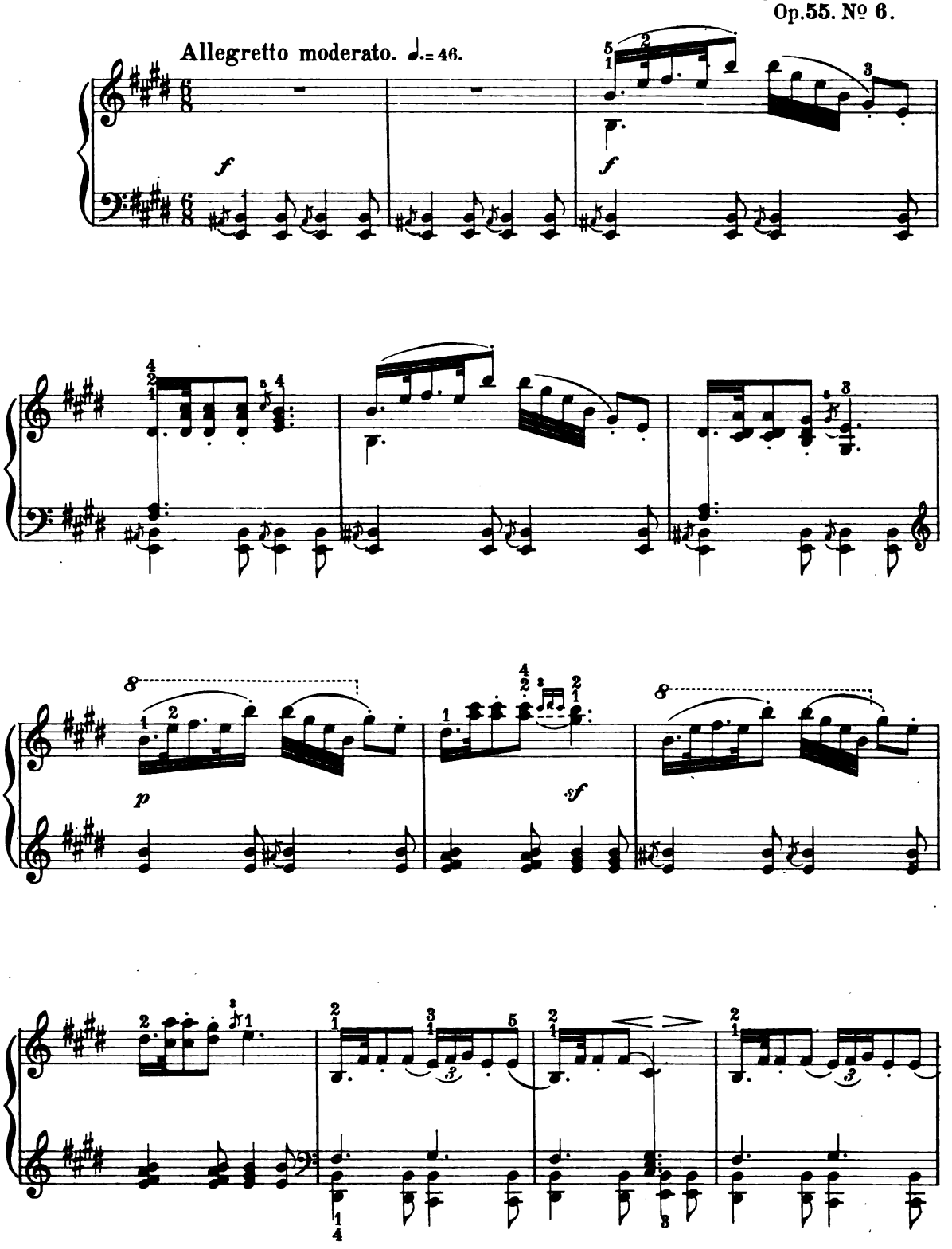


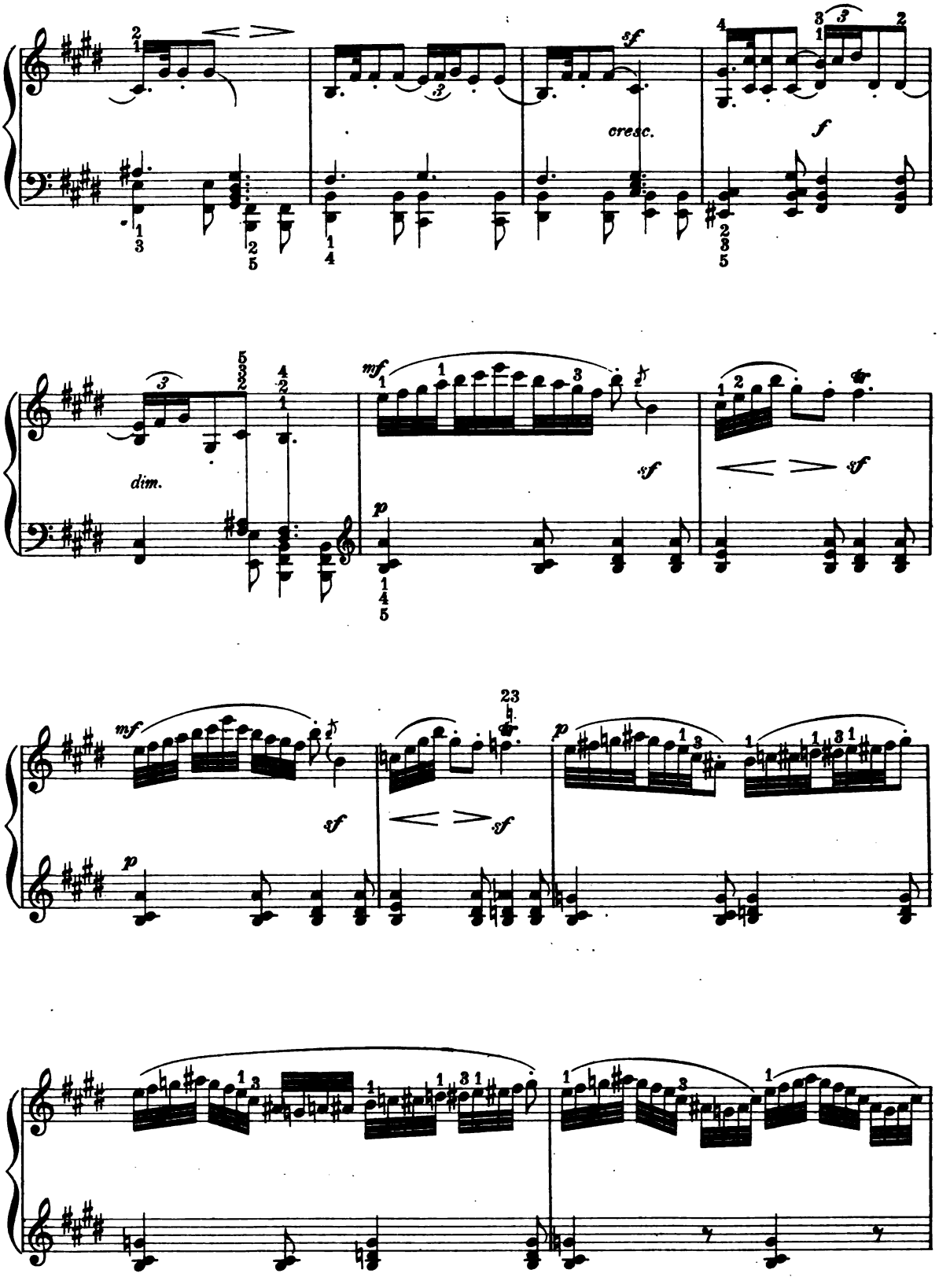

p
mf
Ped.
p
Ped.
pp
Ped.
f
Ped.
p
Ped.
Ped.
Ped.

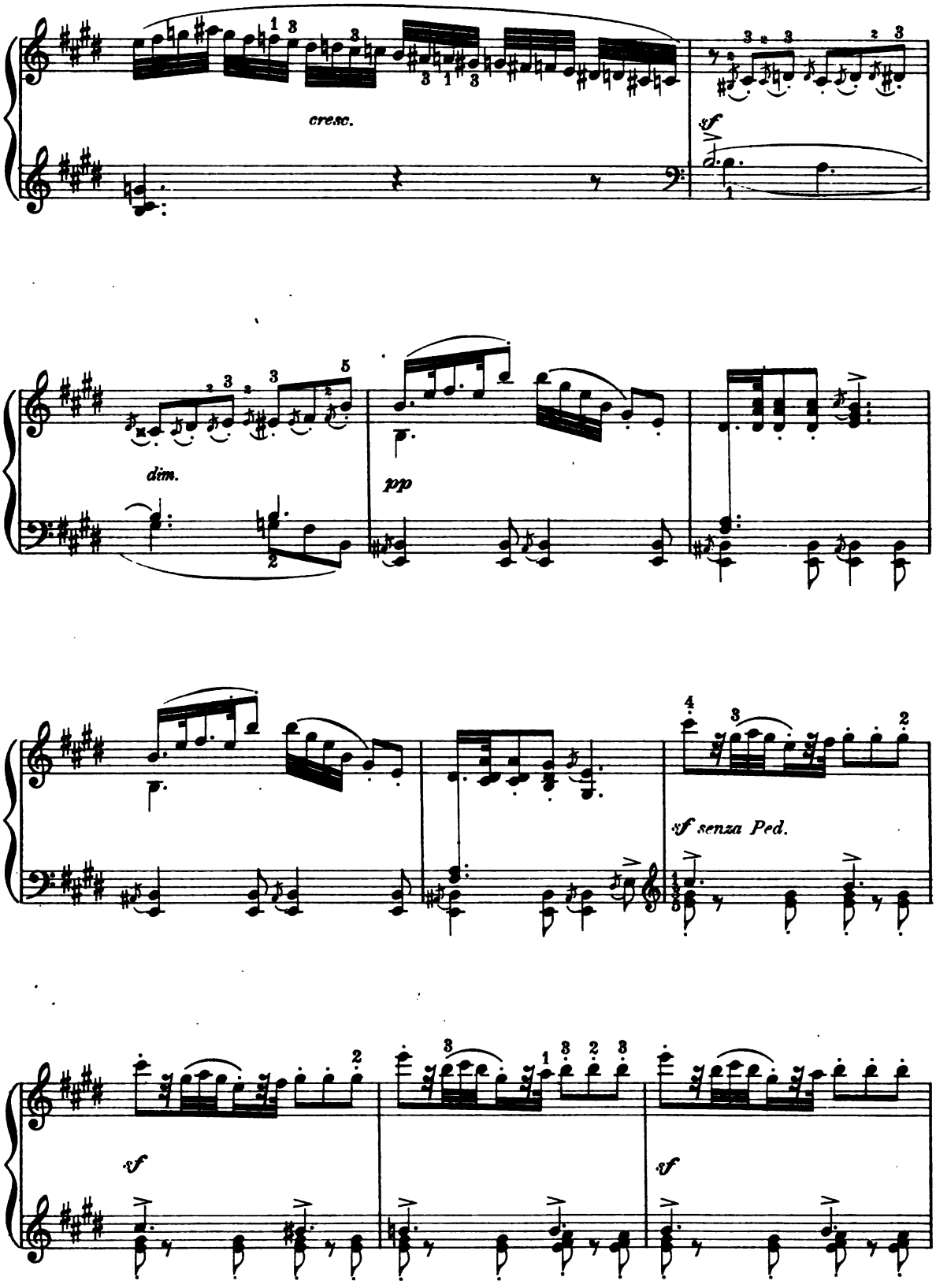

p
sehr zart.
Ped.
f
p abnehmend
pp
3
L.
ppp

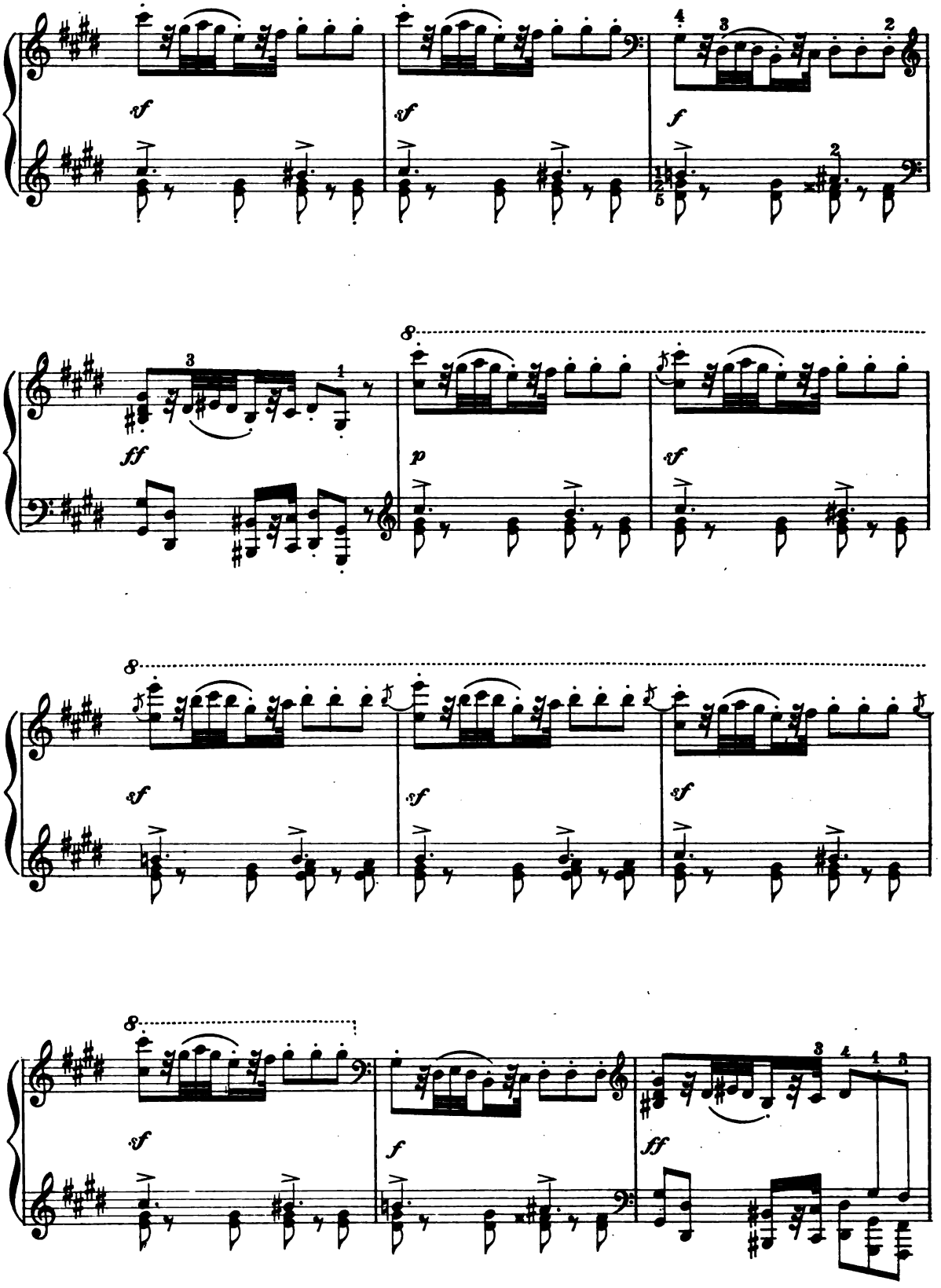
Bergers et Bergères.

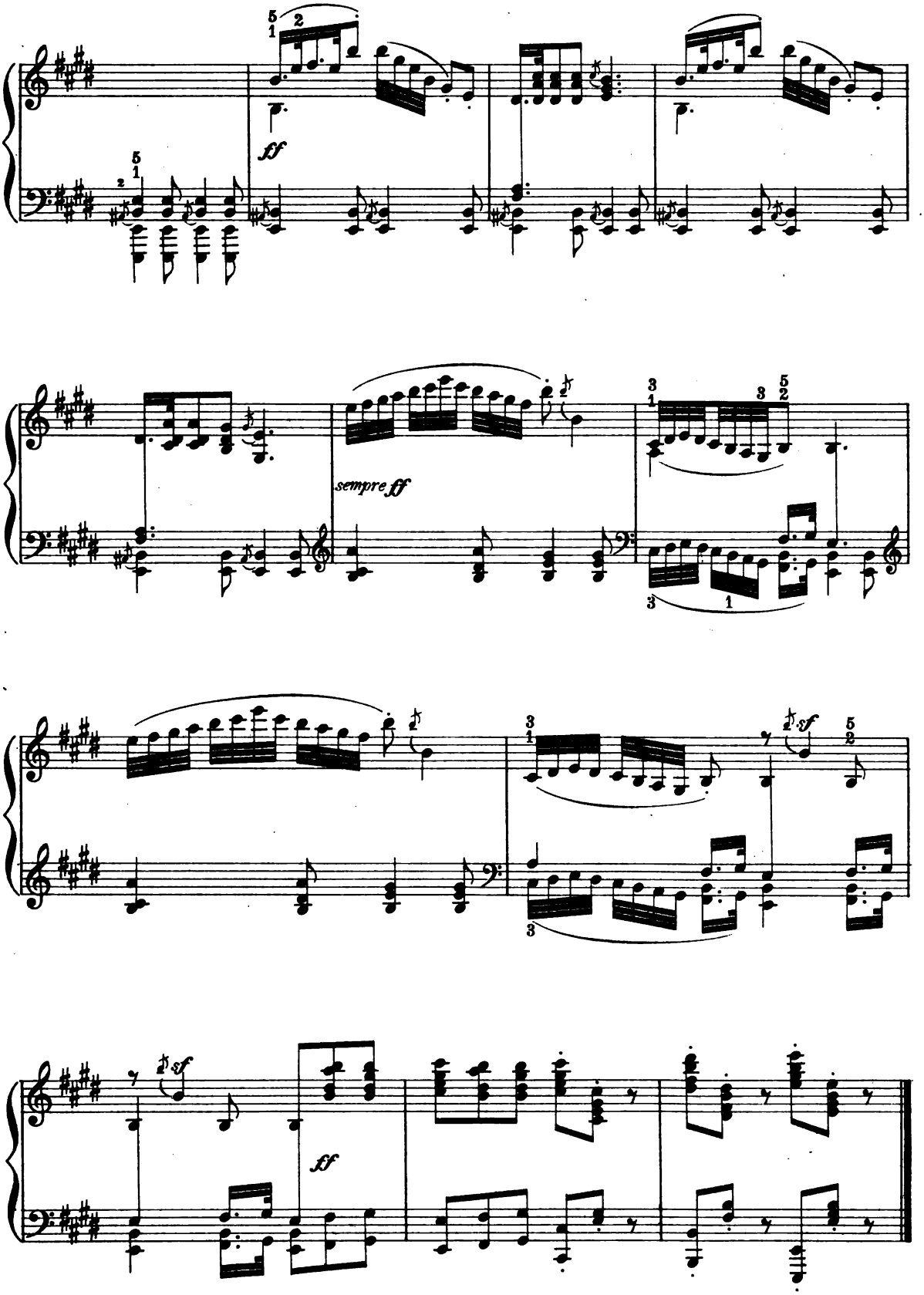
BENJAMIN GODARD,
Op. 55. № 6.




sf
cresc.
f
dim.
mf
sf
p
mf
sf
p
sf
p


cresc.
sf
dim.
pp
sf senza Ped.
sf
sf


sf
sf
f
ff
p
sf
8
8
8

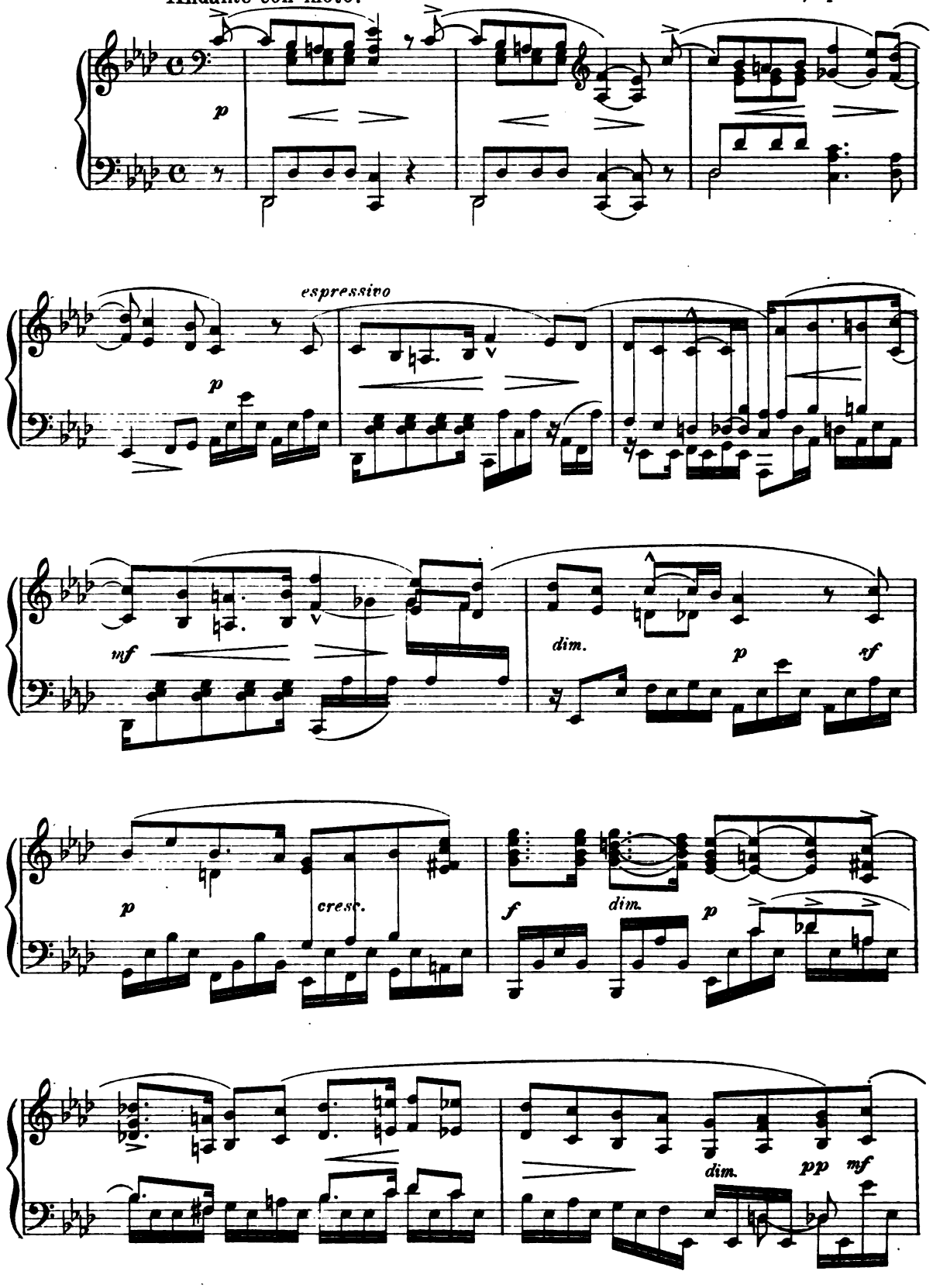

ff
sempre ff
sf
ff

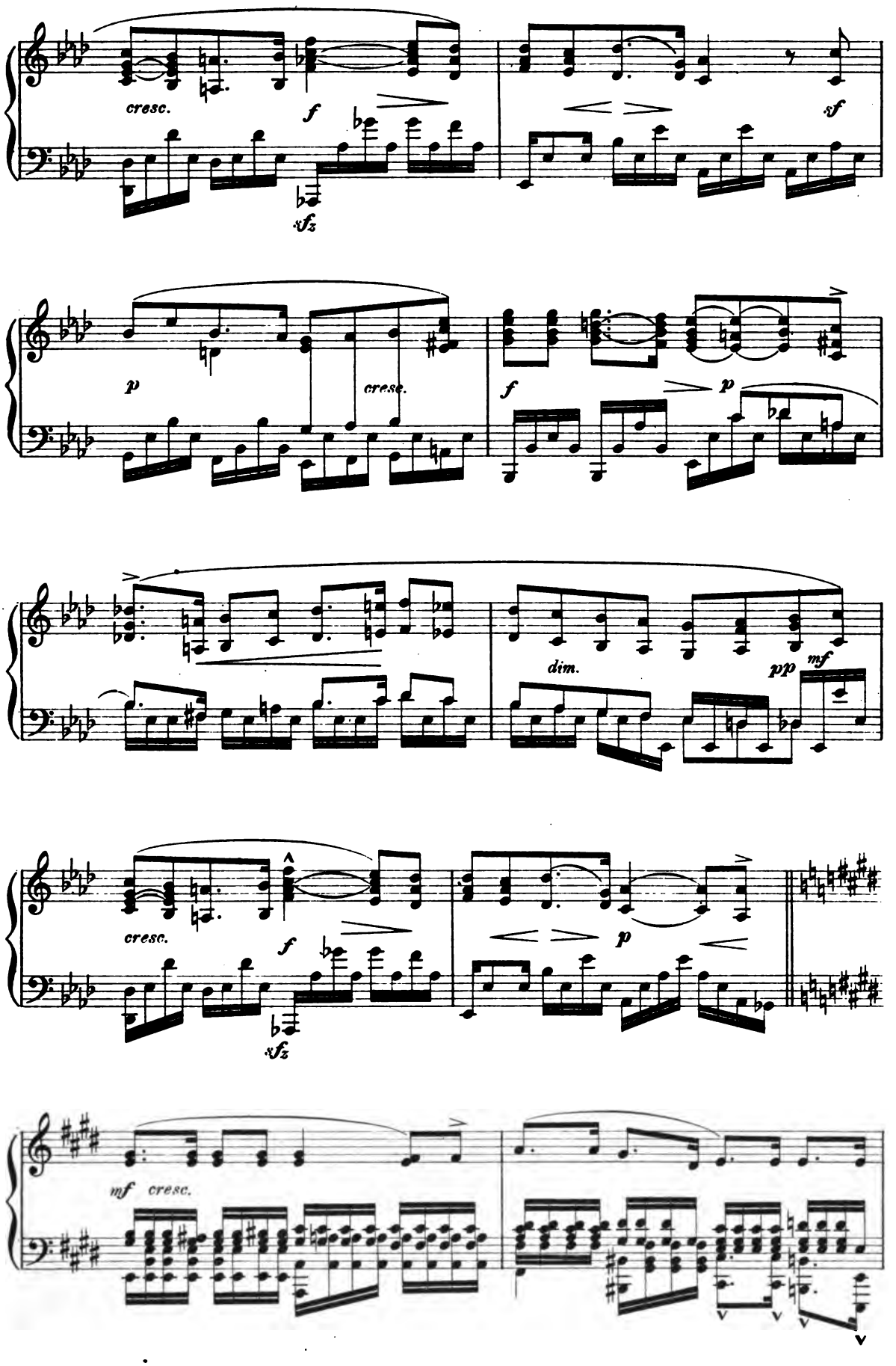
Mignon.

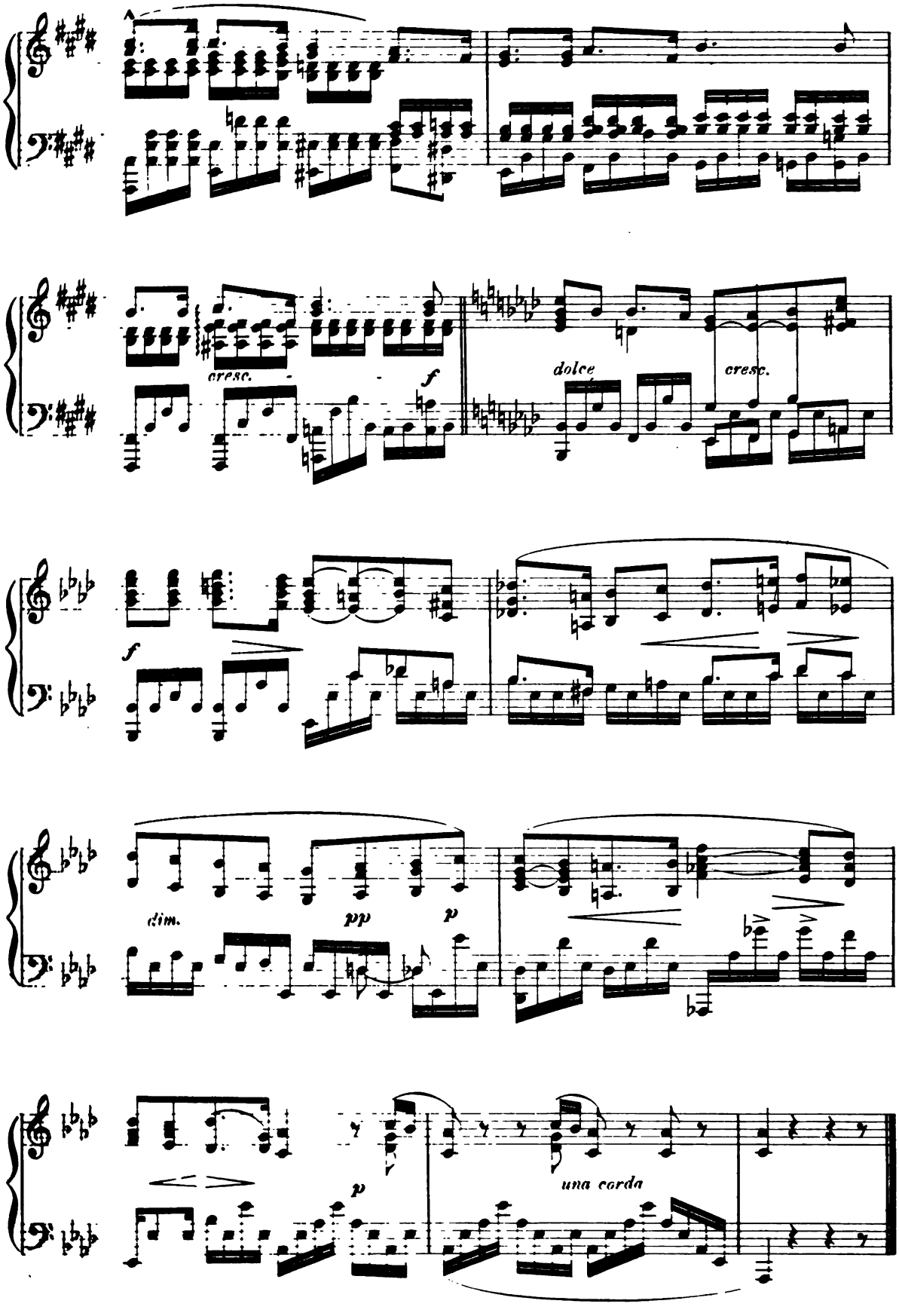
SONG WITHOUT WORDS.

Andante con moto.

FRIEDRICH DAMM, Op. 22. No 1.




cresc.
f
sfz
sf
p
cresc.
f
p
dim.
pp
mf
cresc.
f
sfz
p
mf cresc.


cresc.
f
dolce
cresc.
f
dim.
pp
p
p
una corda

William Mason

WILLIAM MASON

WILLIAM MASON, third son of Lowell Mason, was born in Boston on Jan. 24, 1829. When six years of age he accompanied his father's choir on the organ in Bowdoin Street Church, Boston, and a few years later became assistant organist. He made his first public appearance as pianist in 1845 at one of the symphony concerts of the Boston Academy of Music. In 1846–47 he was the sole pianist for the series of chamber music concerts given by the Harvard Musical Association in Boston.

On May 20, 1849, he sailed for Europe, and began his studies under Moscheles, Hauptmann, and Richter in Leipsic. He afterwards studied nearly two years under Alexander Dreyschock in Prague, Bohemia, and played several times in public with good success. In 1853 he made a short visit to London, to play at one of the concerts of the Harmonic Union Society, given by Sir Julius Benedict, the conductor of the society. He appeared but at one other concert in London, and then returned to Weimar. From this time he continued his studies under Liszt, whom he was visiting, until June, 1854. In Weimar his fellow-students and colleagues were Joachim Raff, Rubinstein, von Bülow, Klindworth, Pruckner, Peter Cornelius, and one or two others. Leaving Weimar about the middle of June, 1854, he went to England, and then to New York, arriving in July. During the following winter he made quite an extended and successful concert tour, playing in all of the larger cities between New York and Chicago. These concerts were, in fact, pianoforte recitals, given solely by the pianist without assistance, and it is believed that they were the first of the kind given in this country. Concertizing, however, was distasteful to Mr. Mason. Accordingly, he returned to New York in the year 1855, where he has since resided, and has devoted his time chiefly to teaching, although he continued to play frequently at the concerts of the New York Philharmonic Society and other local organizations. In 1855 he suggested to Carl Bergmann that they should give conjointly a series of classical *soirées* or *matinées*, and immediately organized a string quartet, the first members of which were:—Theodore Thomas, then hardly twenty years old, first violin; Joseph Mosenthal, about a year older, second violin; George Matzka, viola; and Carl Bergmann, violoncello. These concerts gained a great reputation, and became widely known as the "Mason and Bergmann Classical *Soirées*." At the end of a year Mr. Bergmann resigned. The organization thenceforward was known as the "Mason and Thomas Quartet," and soon gained a national reputation. They continued to play together for about twelve years, under the efficient leadership of Mr. Thomas.

Mr. Mason has published from forty to fifty compositions for pianoforte, all of which are salon pieces in the lyric vein. He is also the author of a pianoforte method entitled "Touch and Technic," which has been received with constantly increasing favor.

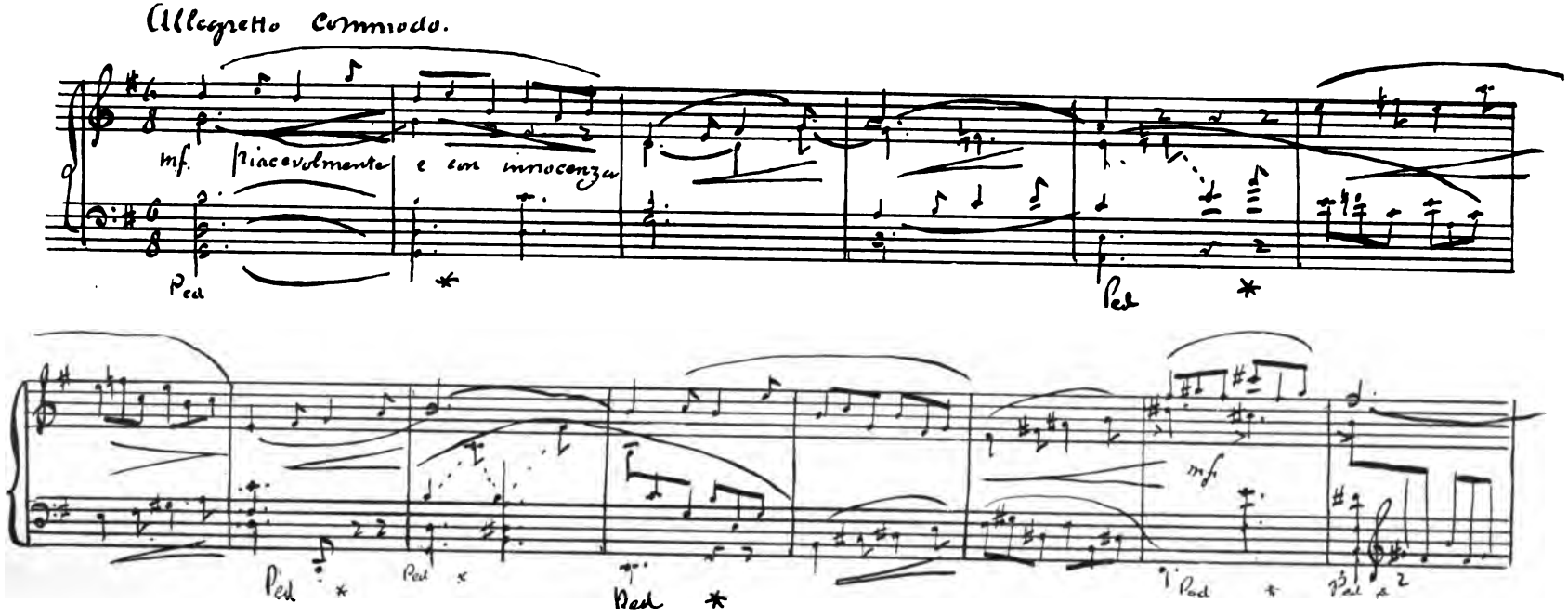
Among his published compositions are the following: —

Touch and Technic for artistic piano playing; *Amitié pour Amitié*, Op. 4a; *Trois Préludes* Op. 8; *Ballade in B major*, Op. 12; *Monody in B flat major*, Op. 13; *Danse Rustique à la Gigue*, Op. 16; *Deux Rêveries*, Op. 19; *Springdawn, Mazurka Caprice*, Op. 20; *Rêverie Poétique*, Op. 24; *Prélude in A minor*, Op. 30; *Romance Étude*, Op. 32; *Berceuse*, Op. 34; *Serenata*, transcribed for pianoforte solo, Op. 39b; *Scherzo*, Op. 41; *Romance-Idyl*, Op. 42.

A Pastoral Novellette

by

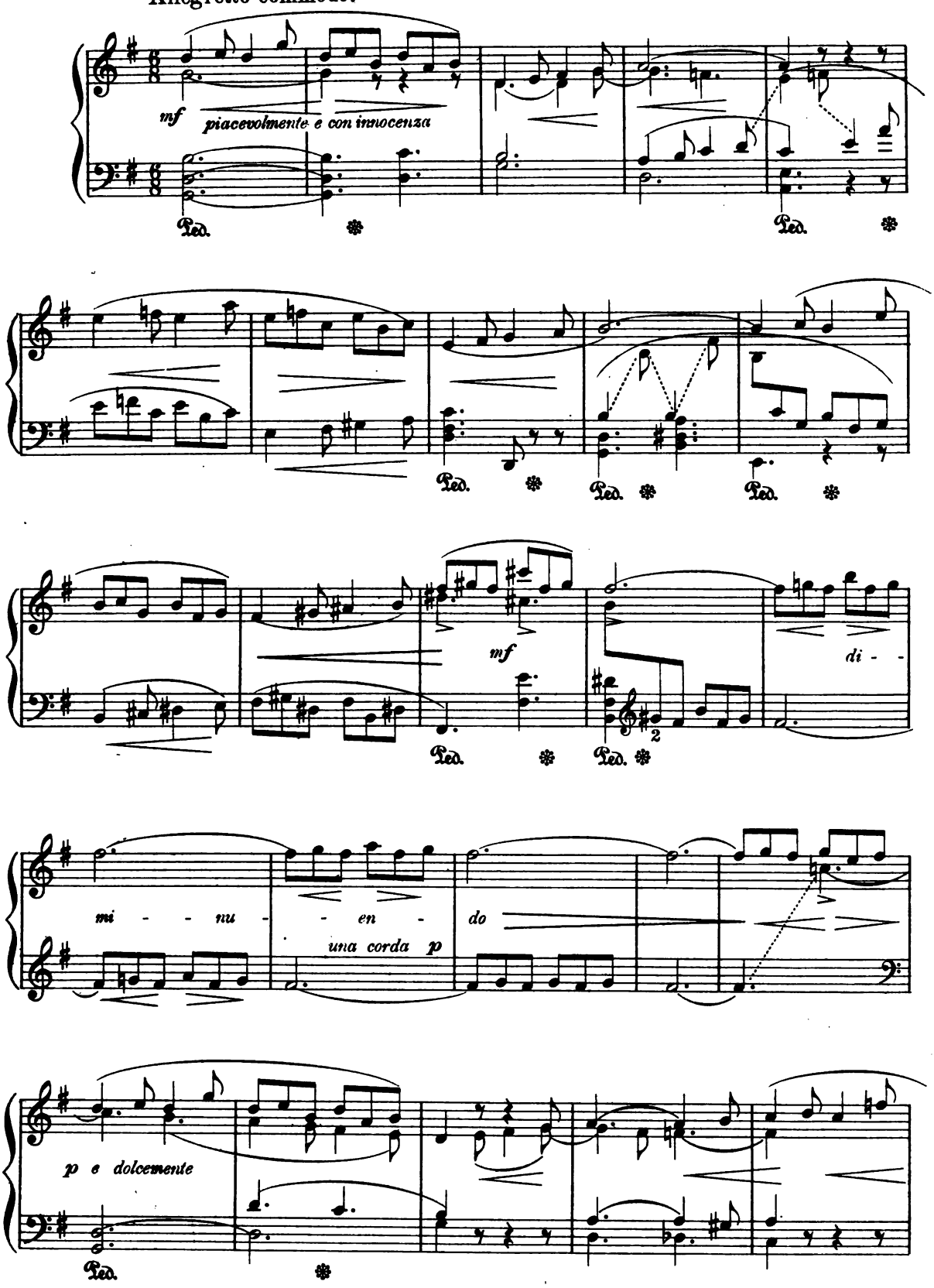
William Mason



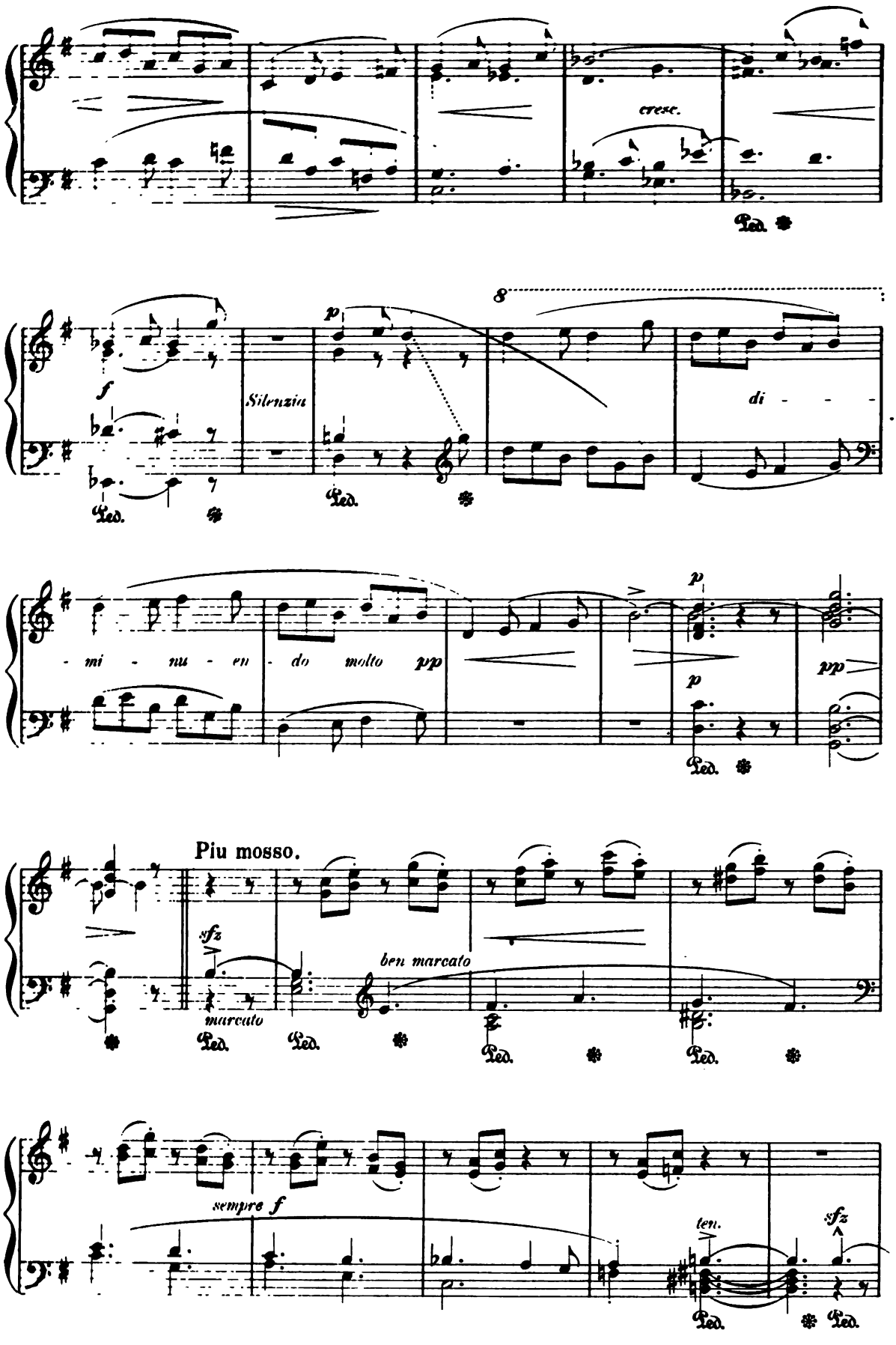
A Pastoral Novellette.

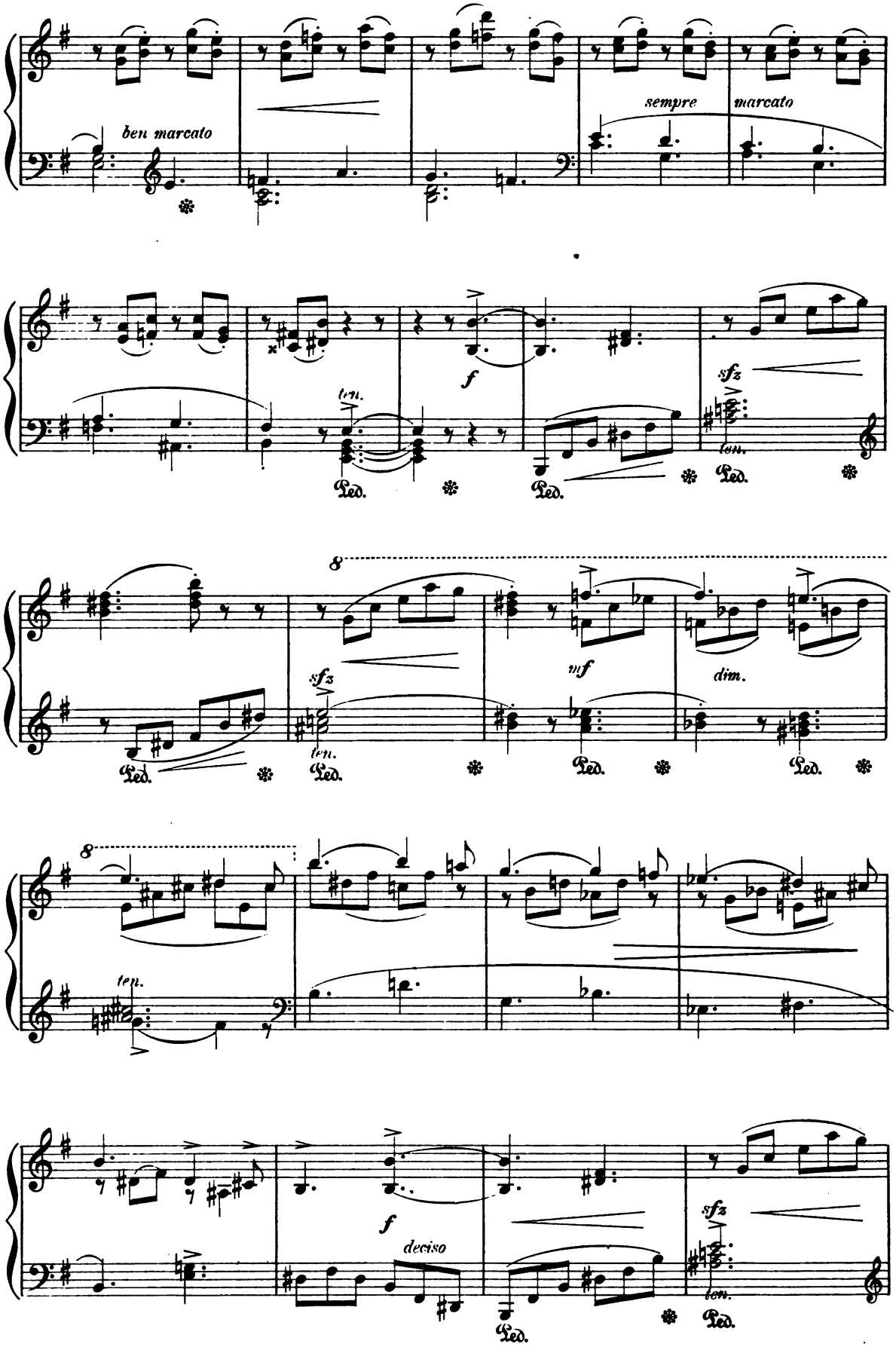
WILLIAM MASON.

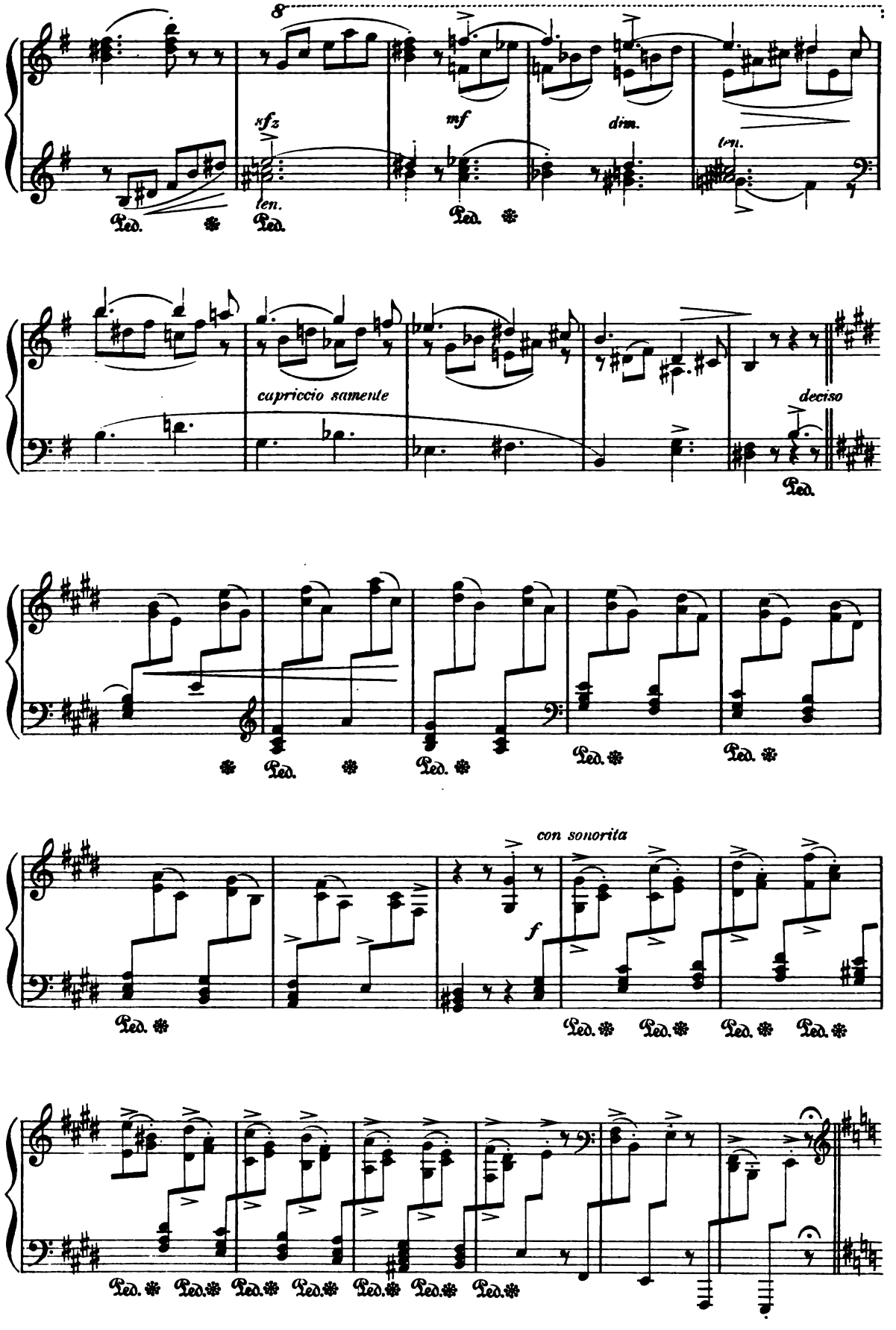
Allegretto commodo.



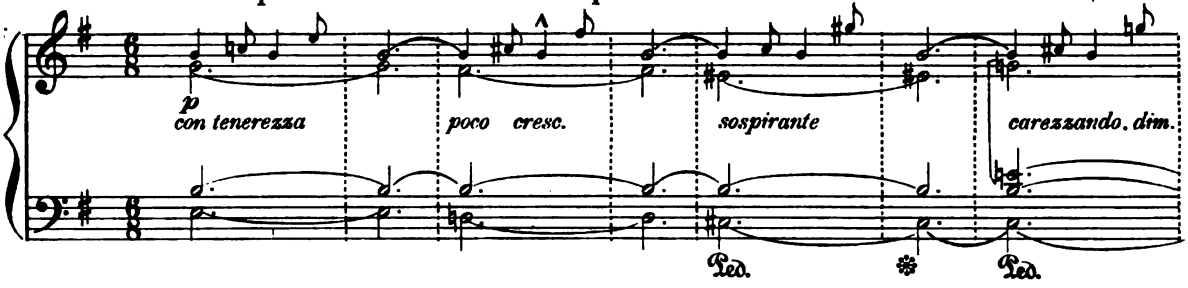
Copyright 1895 by J. B. Millet Company.


cresc.
Ped.
f
Silenzio
p
8
di - - -
Ped.
- mi - nu - en - do molto pp
p
pp
Ped.
Piu mosso.
sfz
marcato
ben marcato
Ped.
Ped.
Ped.
Ped.
sempre f
ten.
sfz
Ped.
Ped.

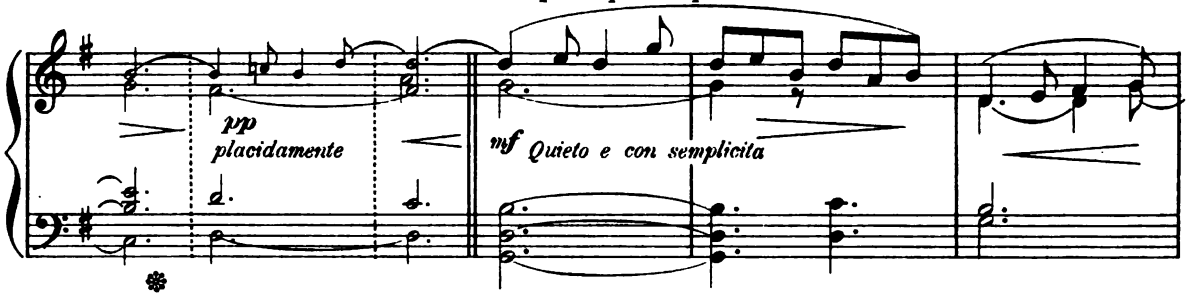

ben marcato
sempre
marcato
f
ten.
Ped.
sfz
8
mf
dim.
deciso

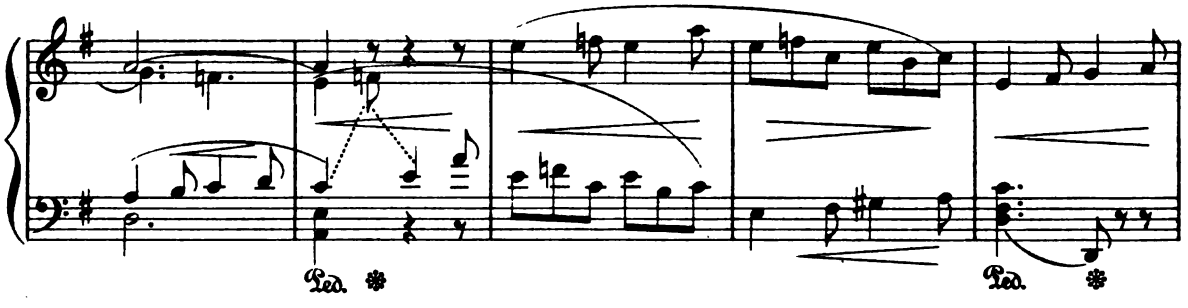

8
sfz
len.
mf
dim.
len.
Ped.
capriccio samente
deciso
con sonorita
f

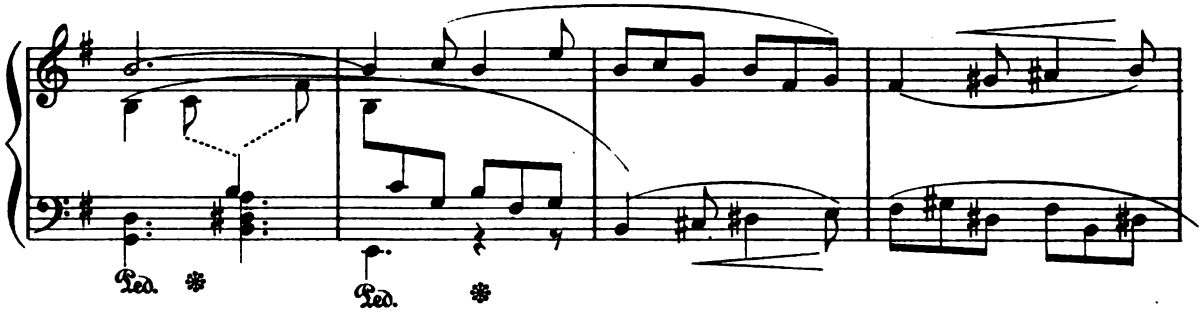
Lento. Tempo rubato. Preludio All' improvvisata.

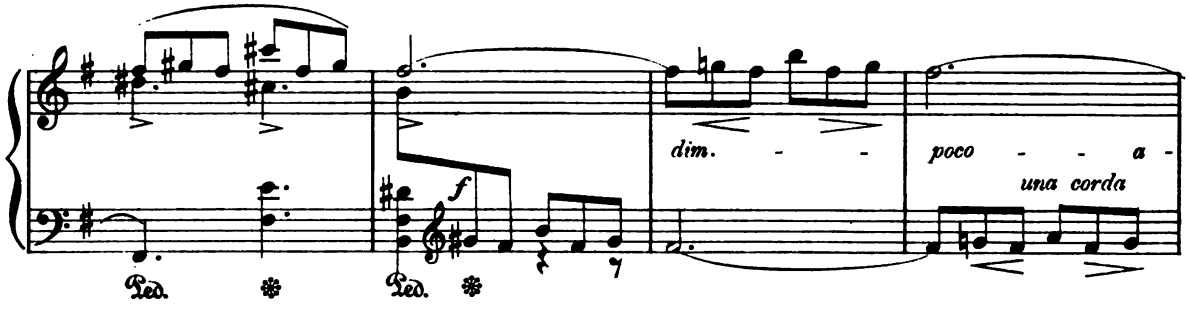


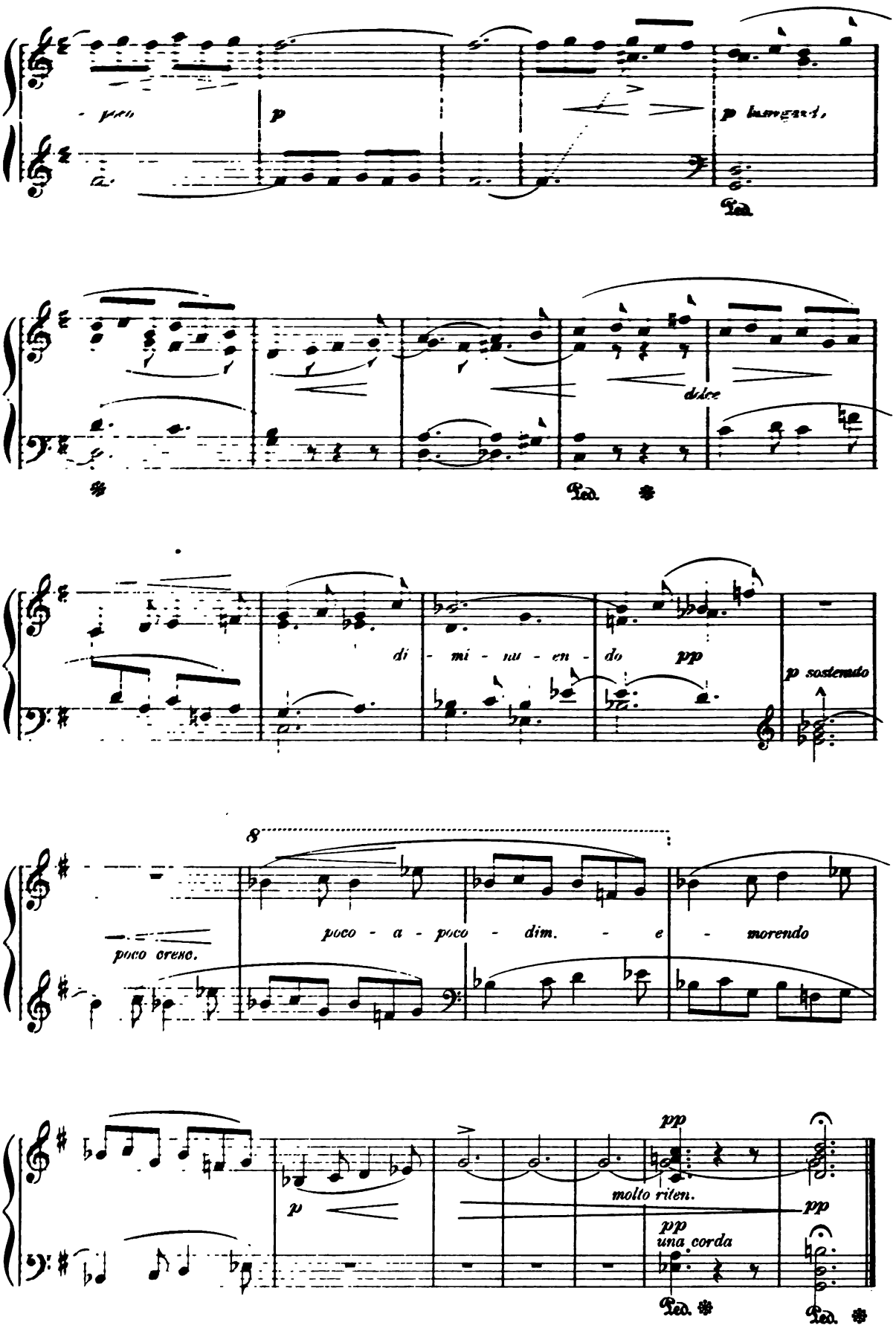
Allegretto commodo.
Tempo di prima parte.





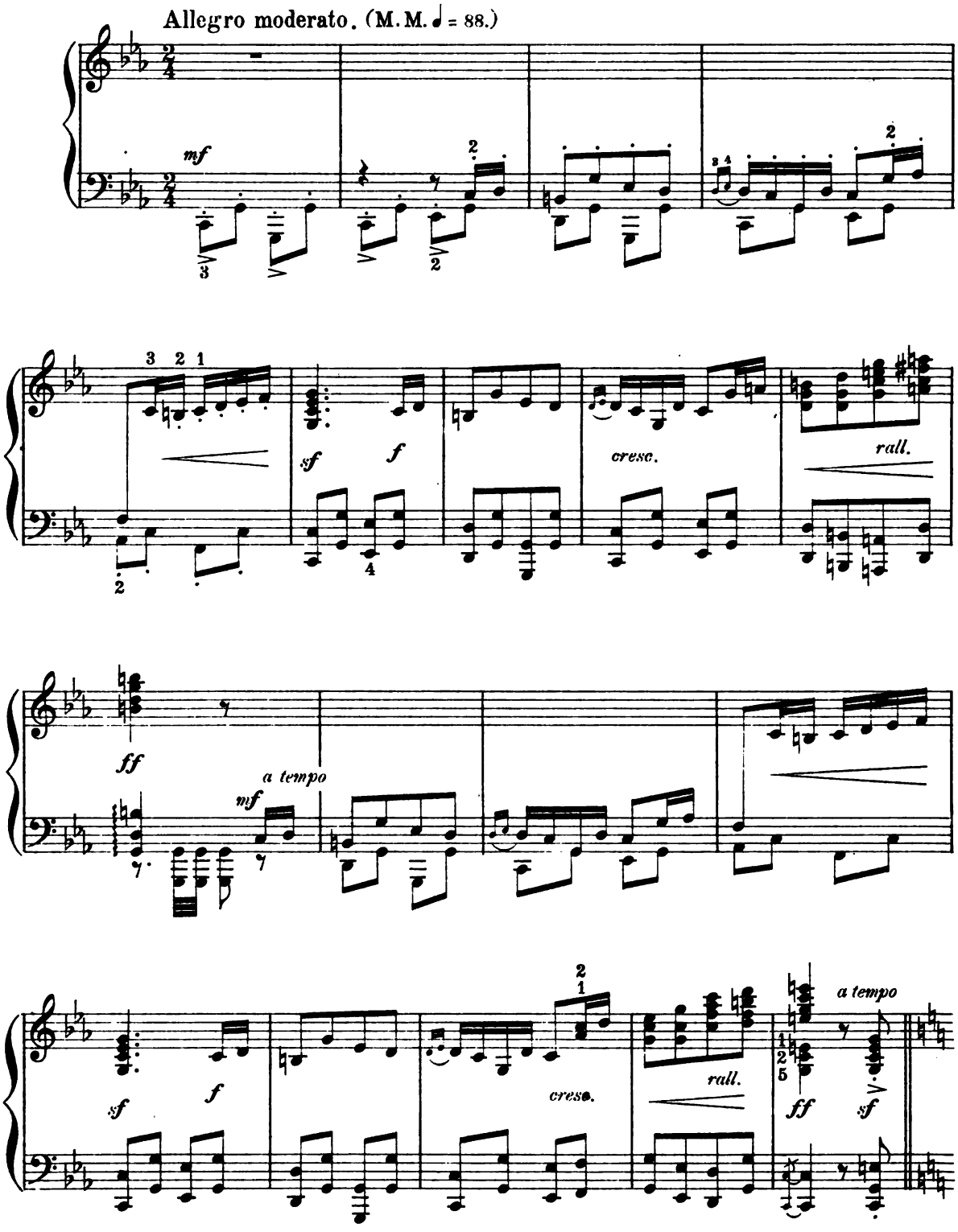


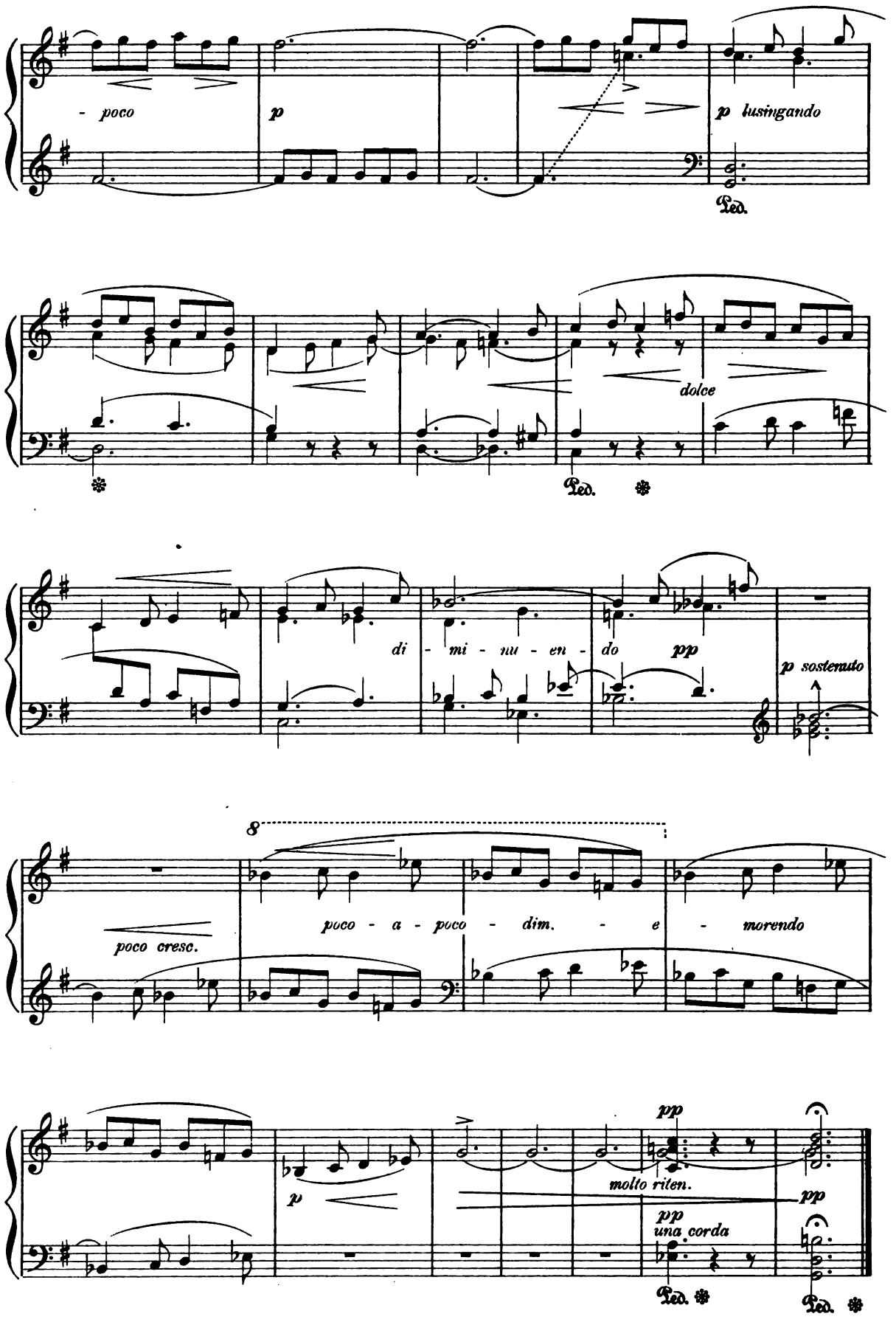



- poco
p
p lamentando
Ped.
dolce
Ped.
di - mi - nu - en - do
pp
p sostenuto
8
poco cresc.
poco - a - poco - dim. - e - morendo
pp
molto riten.
pp
p
pp
una corda
Ped.
Ped.

Marcel.

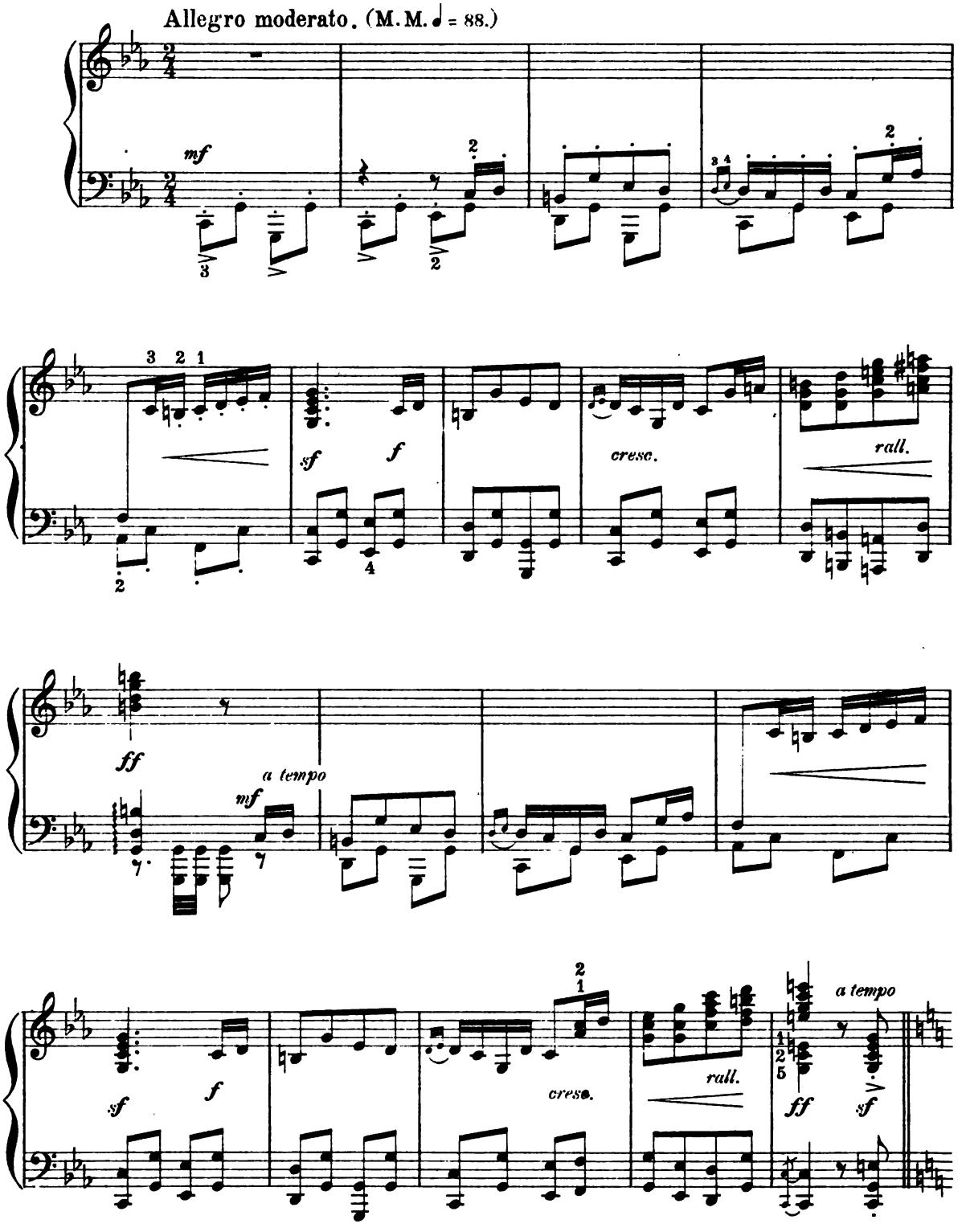
B. GODARD, Op 66. Nº 6.

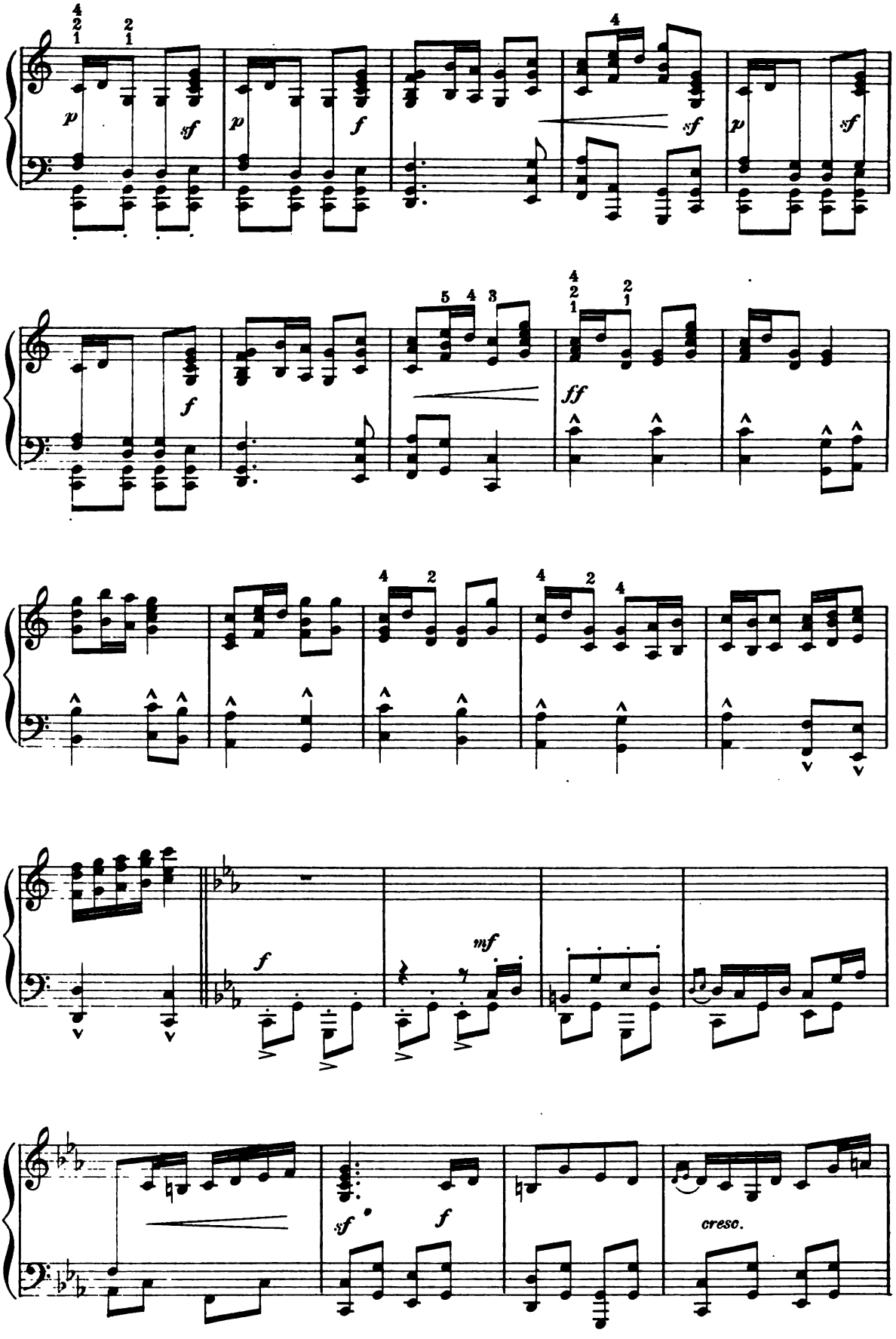


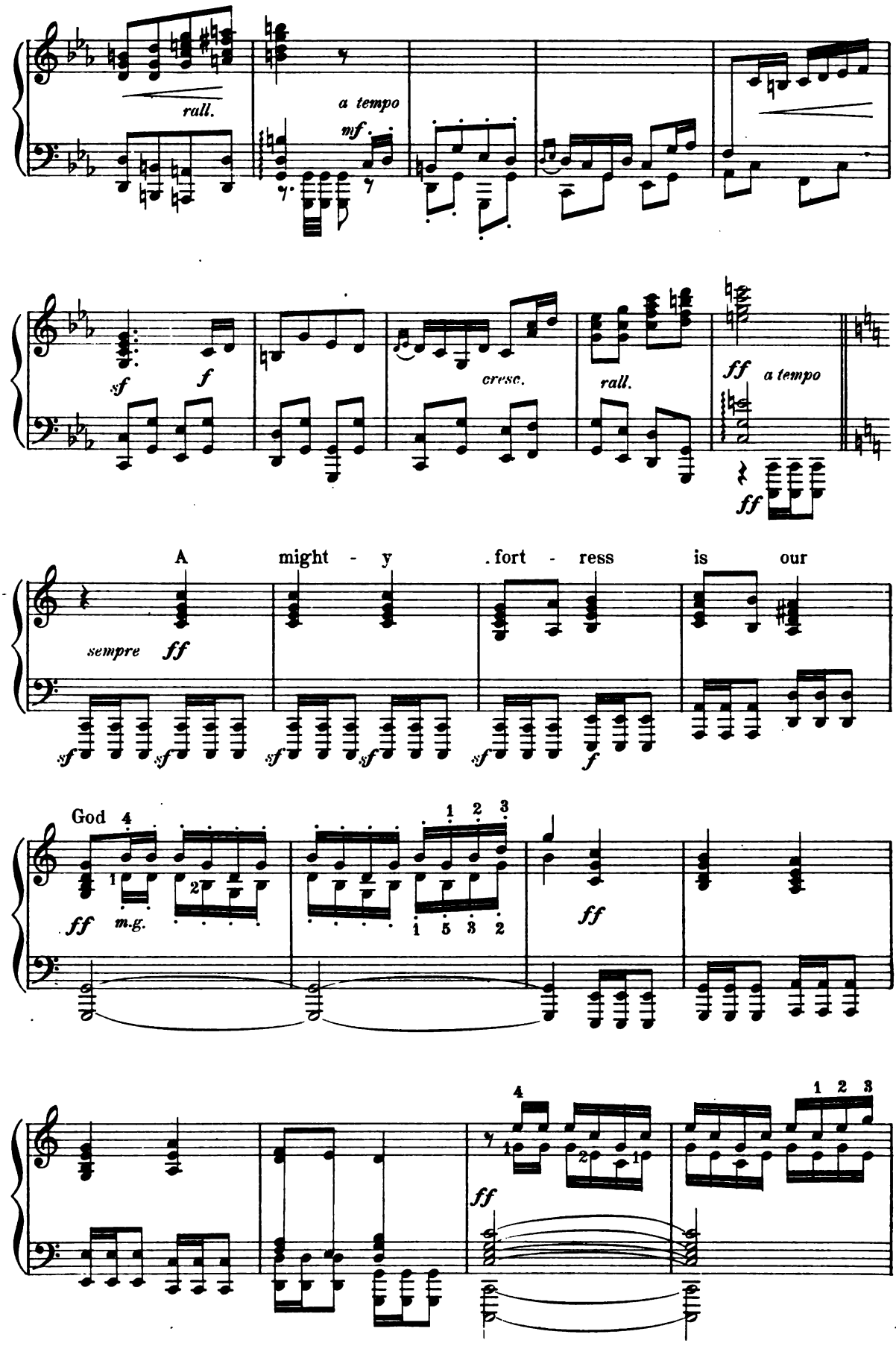

- poco
p
p lusingando
Ped.
dolce
Ped.
di - mi - nu - en - do
pp
p sostenuto
8
poco cresc.
poco - a - poco - dim. - e - morendo
p
pp
molto riten.
pp
pp
una corda
Ped.
Ped.

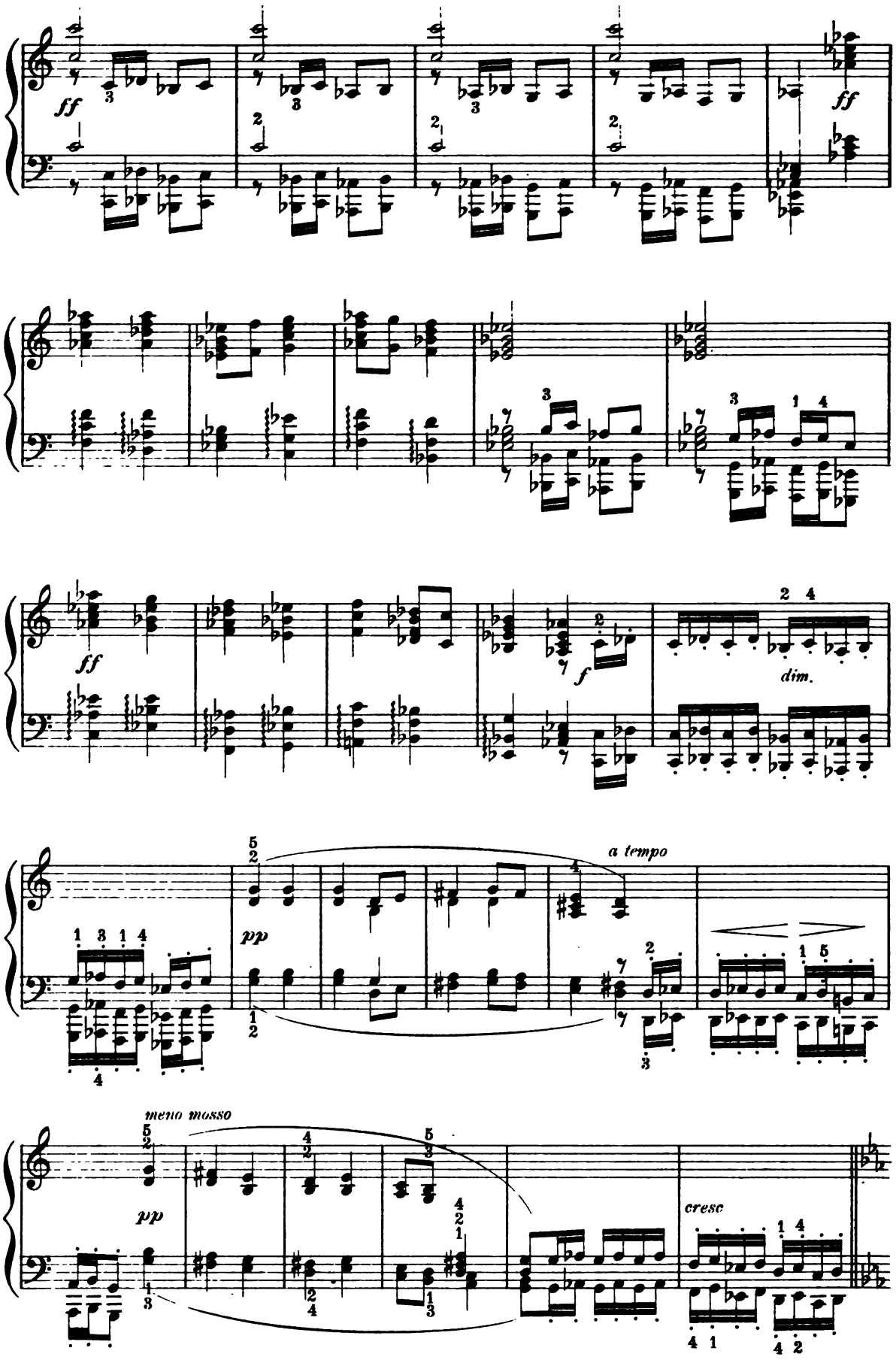
Marcel.

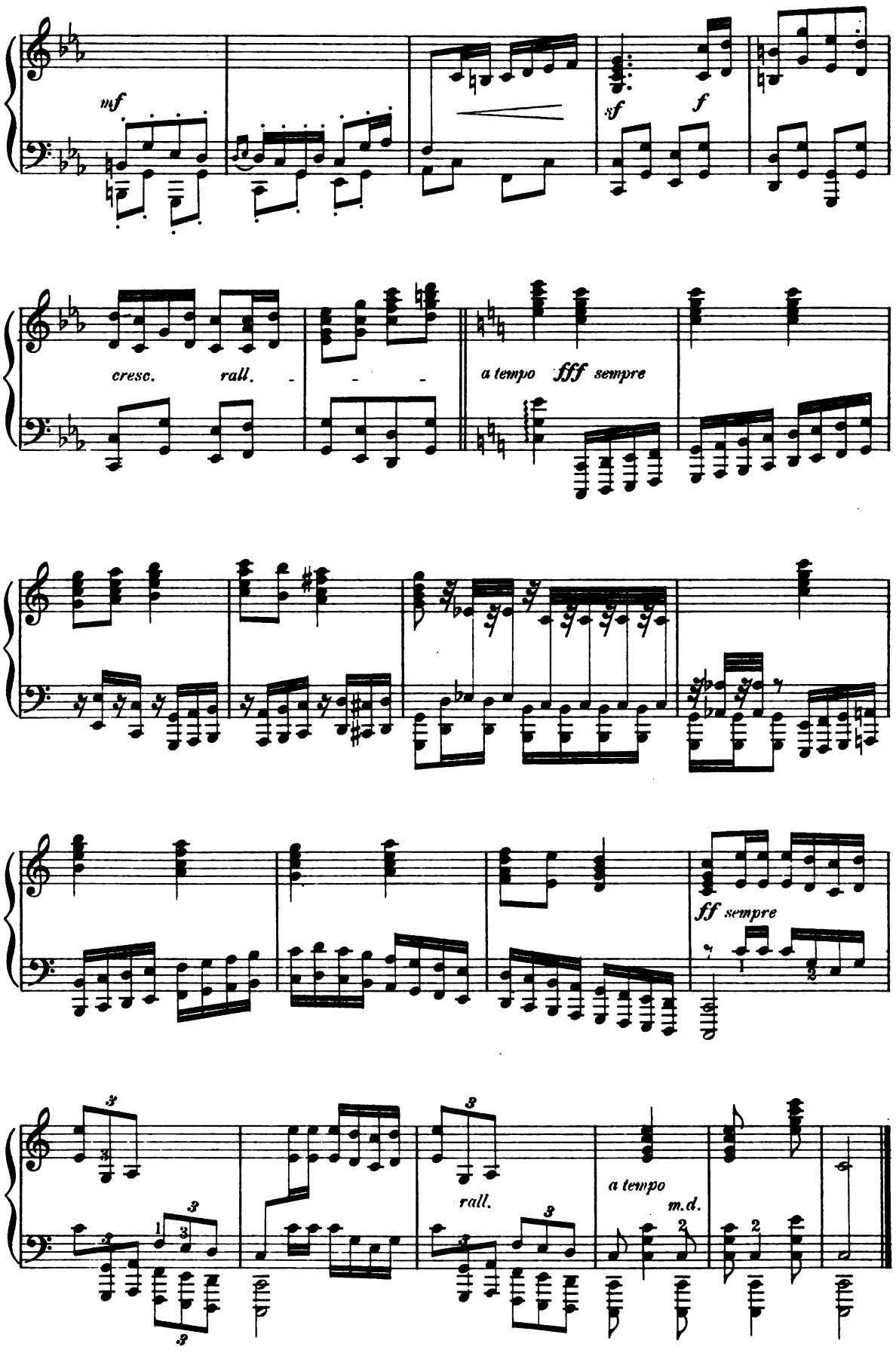
B. GODARD, Op 66. №6.




p
sf
p
f
sf
p
sf
f
ff
f
mf
sf
f
cresc.

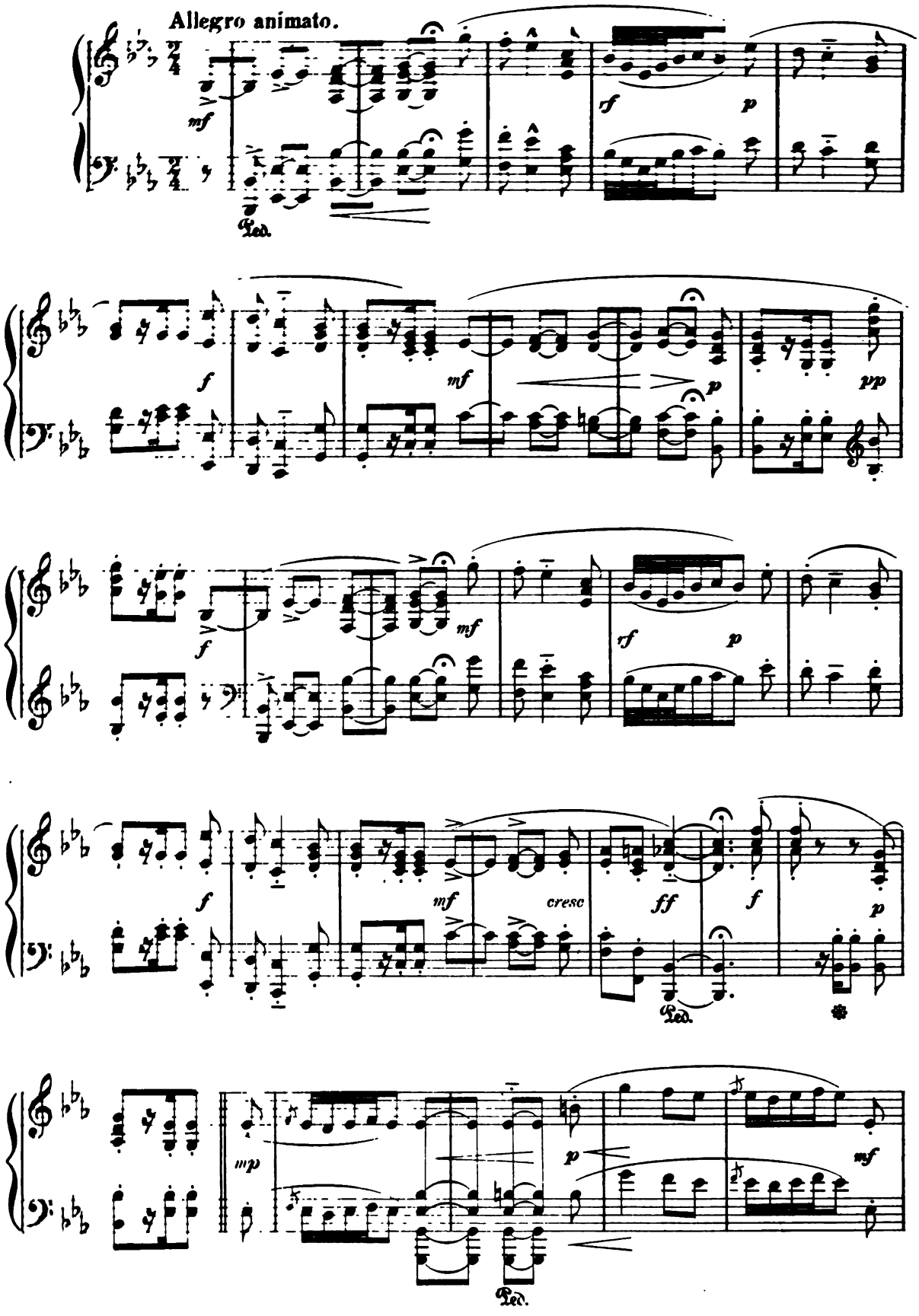

rall.
a tempo
mf
sf
f
cresc.
rall.
ff
a tempo
ff
A mighty fortress is our
sempre ff
sf
f
God
ff
m.g.
ff
ff

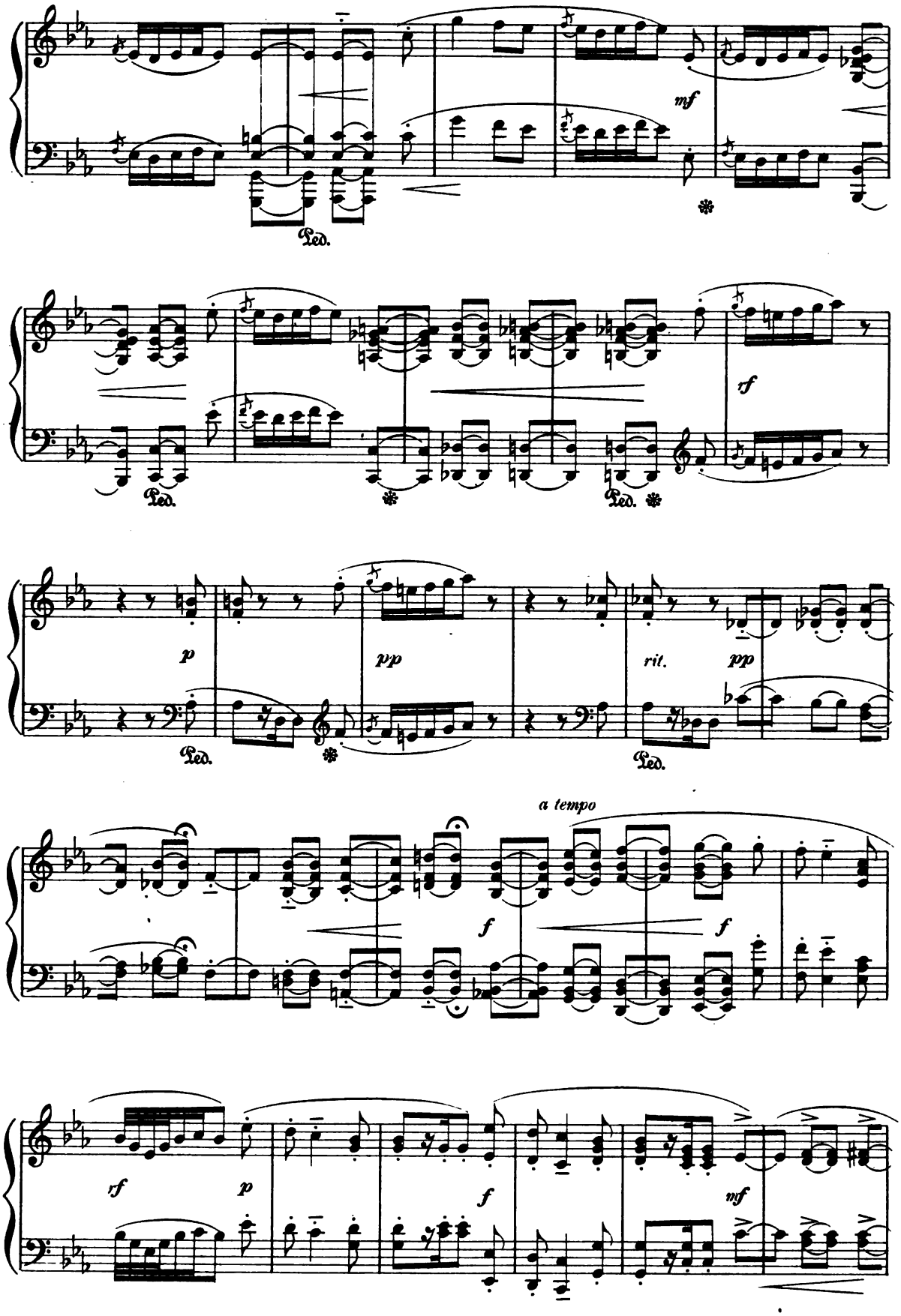

ff
ff
ff
f
dim.
a tempo
pp
meno mosso
pp
cresc


mf
sf
f
cresc.
rall.
a tempo
fff sempre
ff sempre
rall.
a tempo
m.d.

Capriccio.

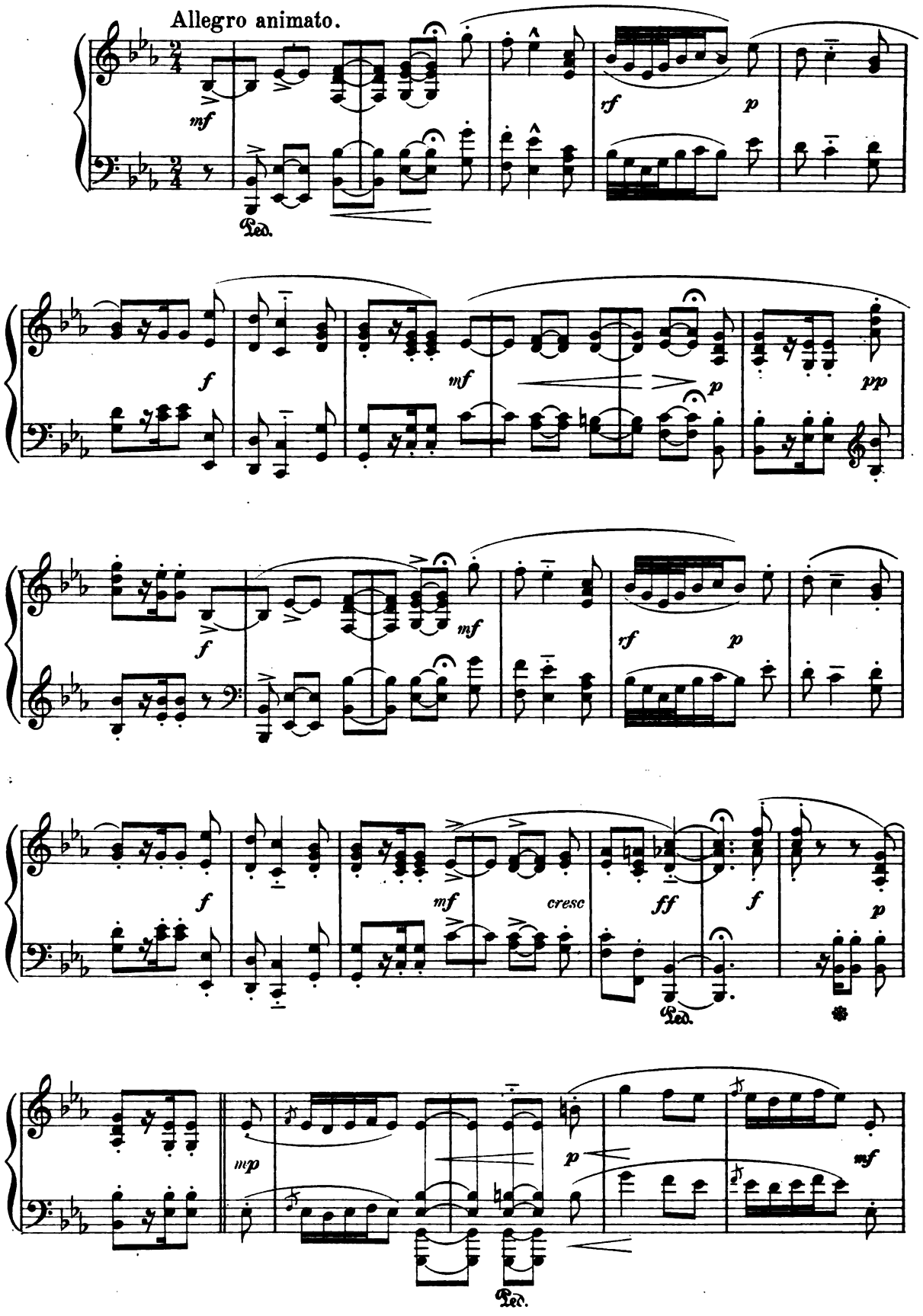
H. KJERULF.

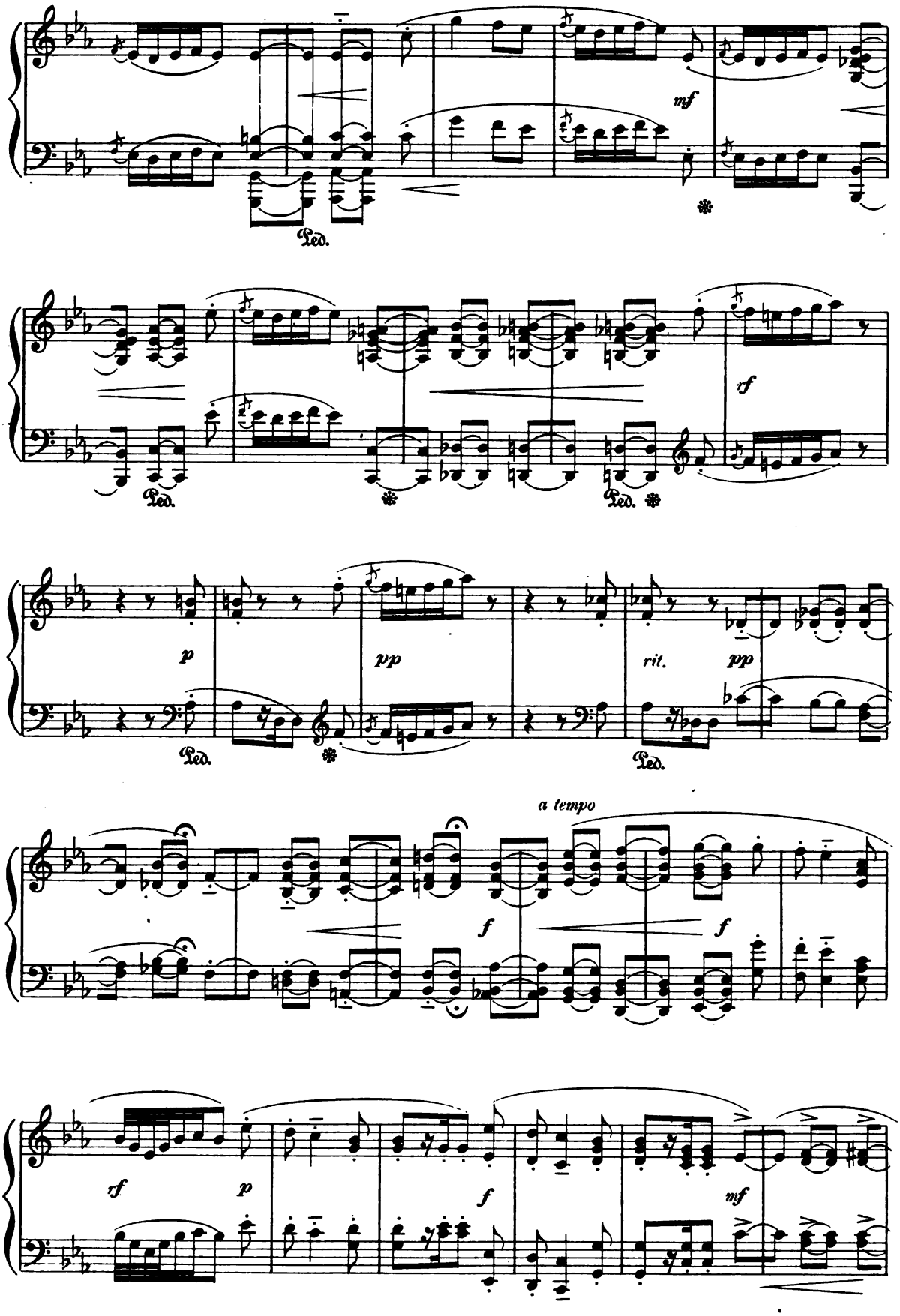


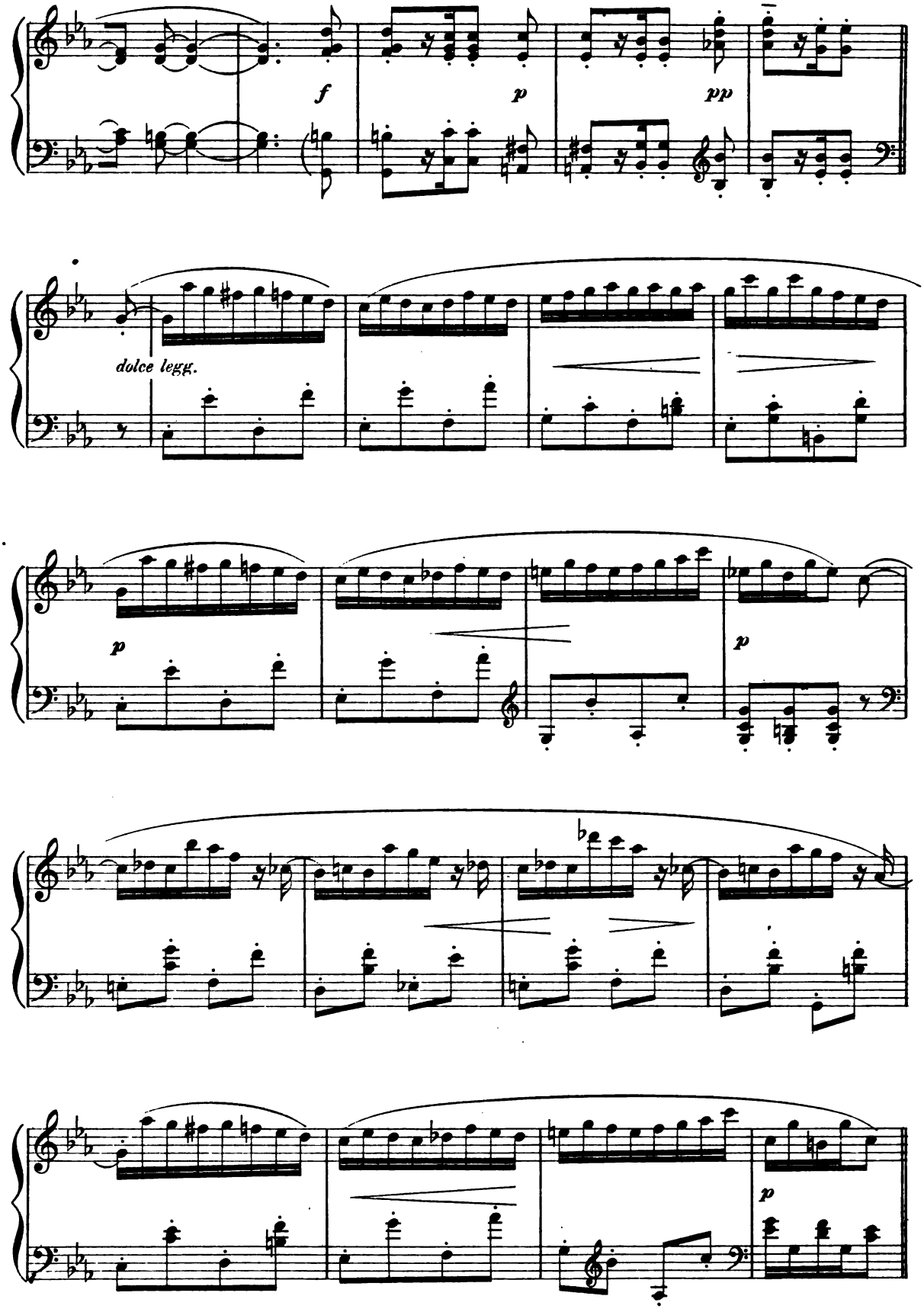

mf
Ped.
rf
Ped.
Ped.
p
pp
rit.
pp
Ped.
Ped.
a tempo
f
f
rf
p
f
mf

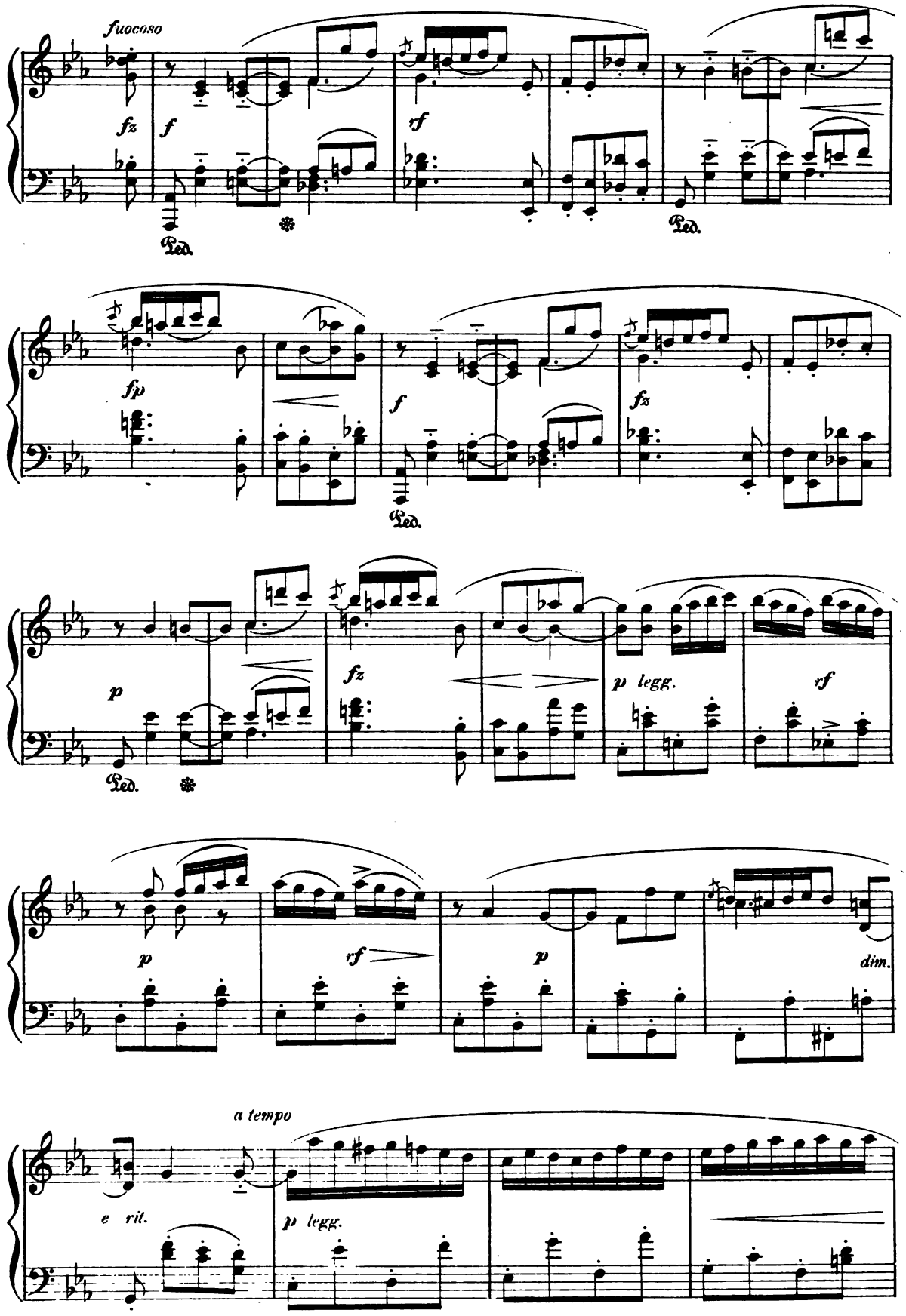
Capriccio.

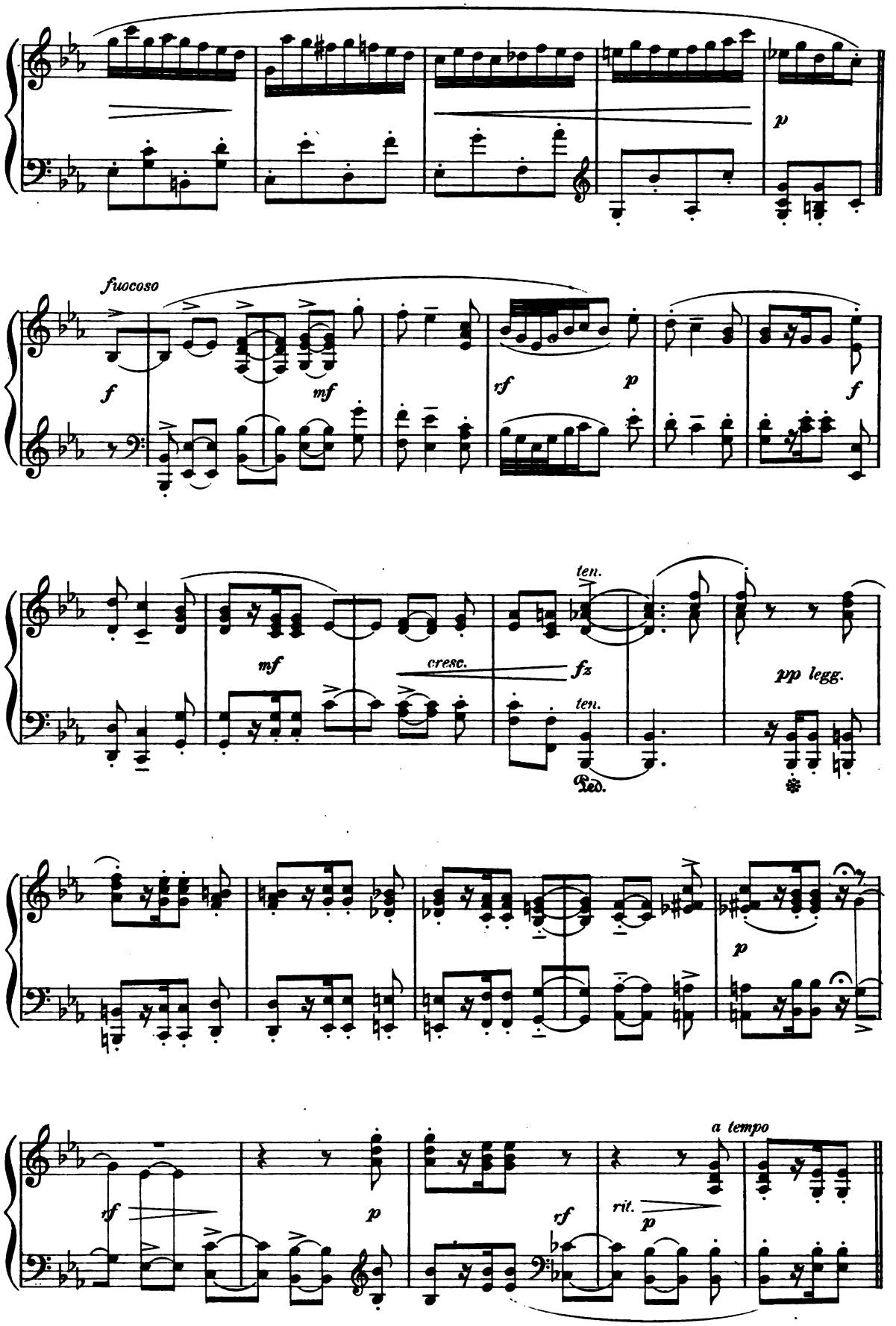
H. KJERULF.

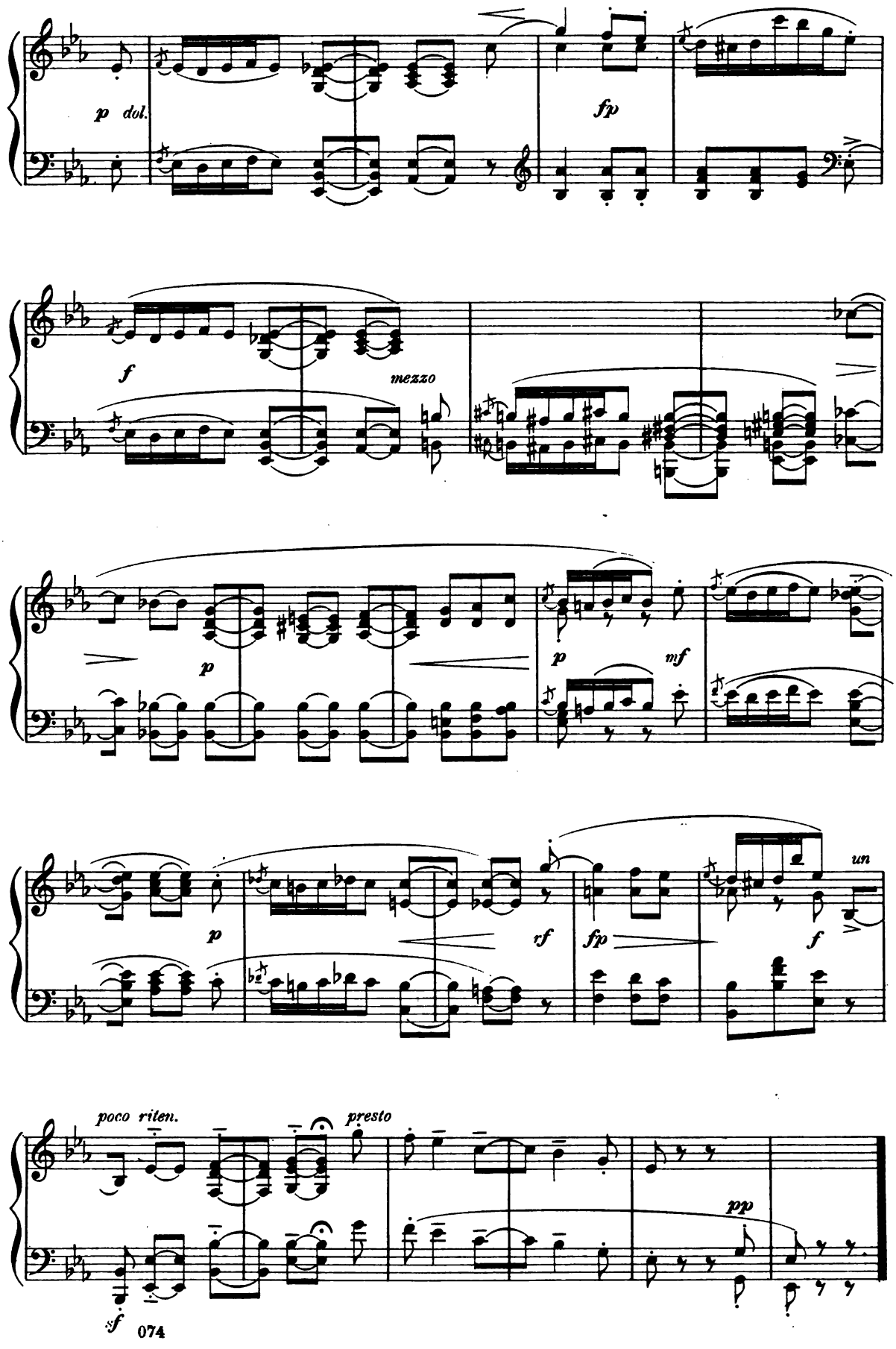



mf
Ped.
Ped.
Ped.
Ped.
sf
p
pp
rit.
pp
Ped.
Ped.
a tempo
f
f
sf
p
f
mf


f
p
pp
dolce legg.
p
p
p

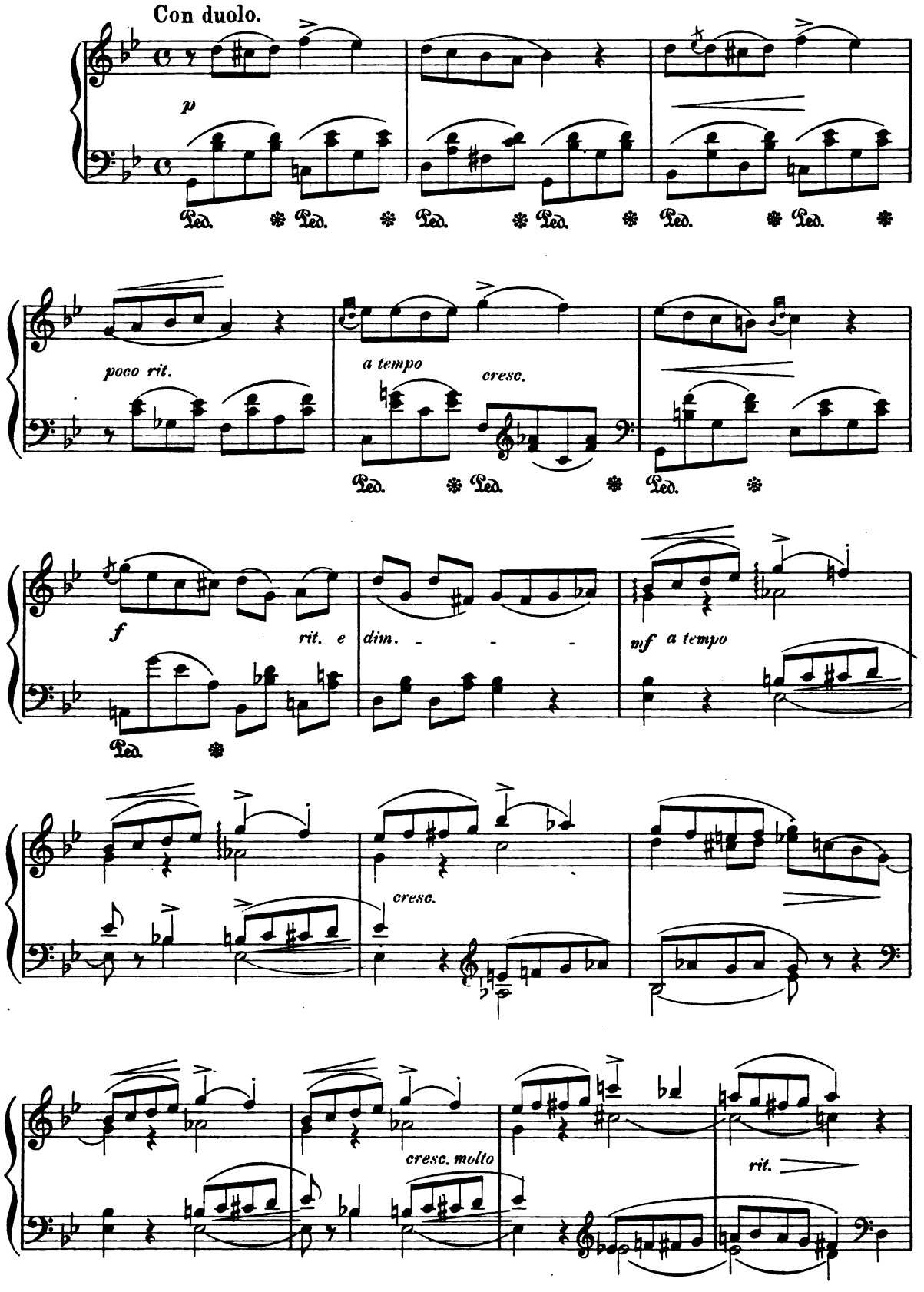

fuocoso
fz
f
rf
Ped.
fp
f
fz
Ped.
p
fz
p legg.
rf
Ped.
p
rf
p
dim.
a tempo
e rit.
p legg.

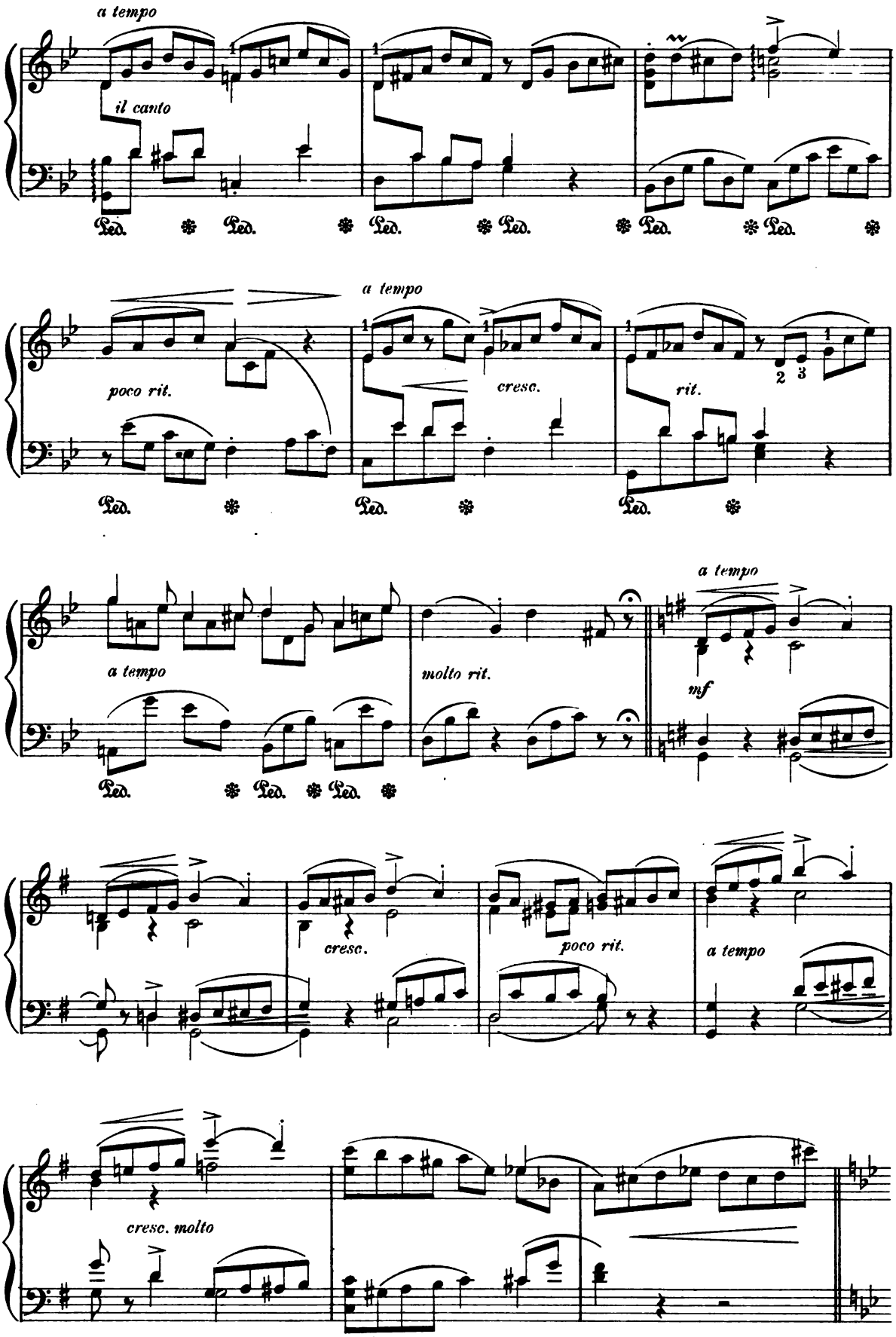

p
fuocoso
f
mf
rf
p
f
ten.
mf
cresc.
fz
ten.
pp legg.
Ped.
p
rf
p
rf
rit.
p
a tempo

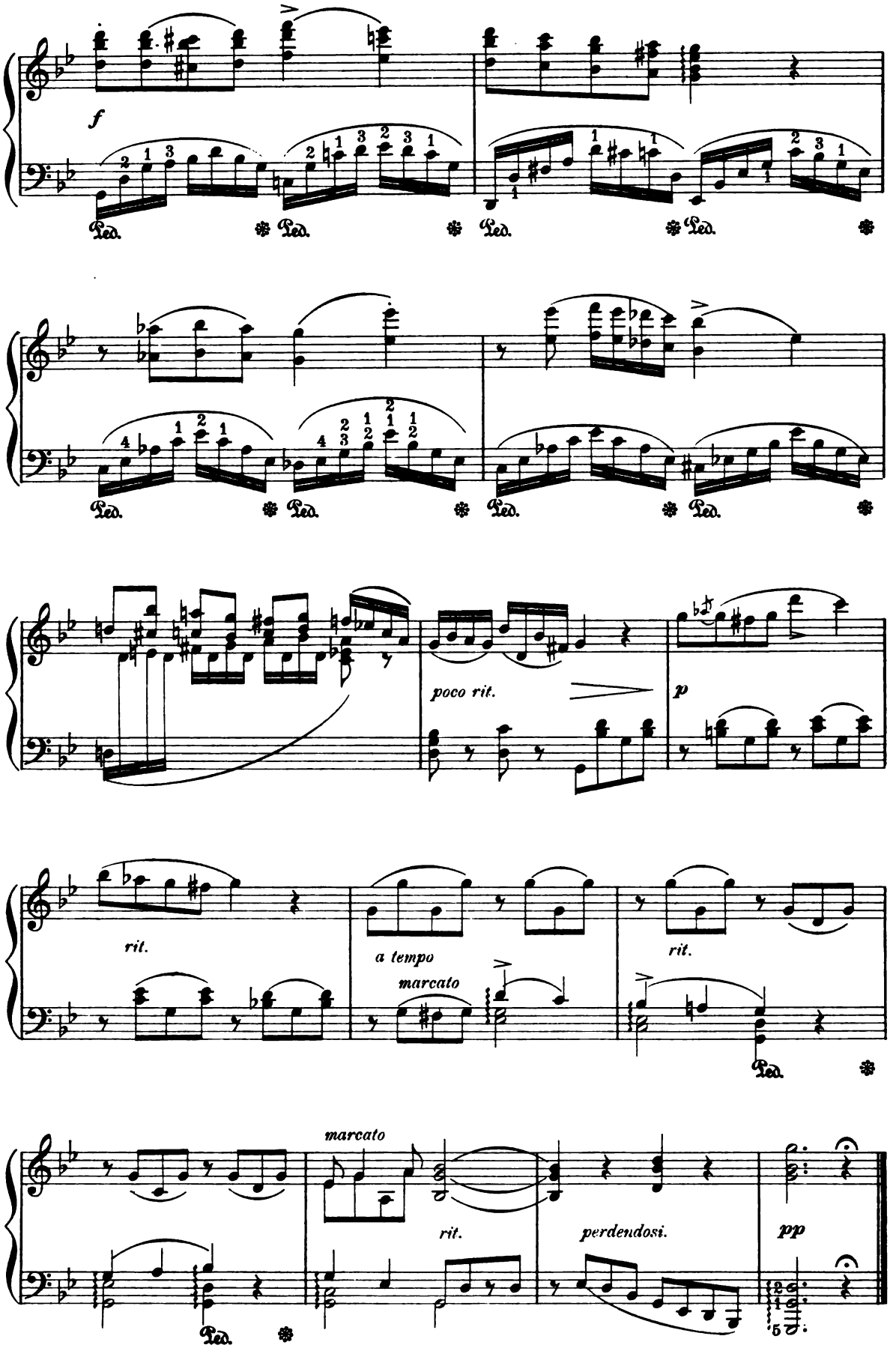

p dol.
fp
f
mezzo
p
p
mf
p
rf
fp
un
f
poco riten.
presto
pp
sf

Élégie.

Ed. ROHDE.



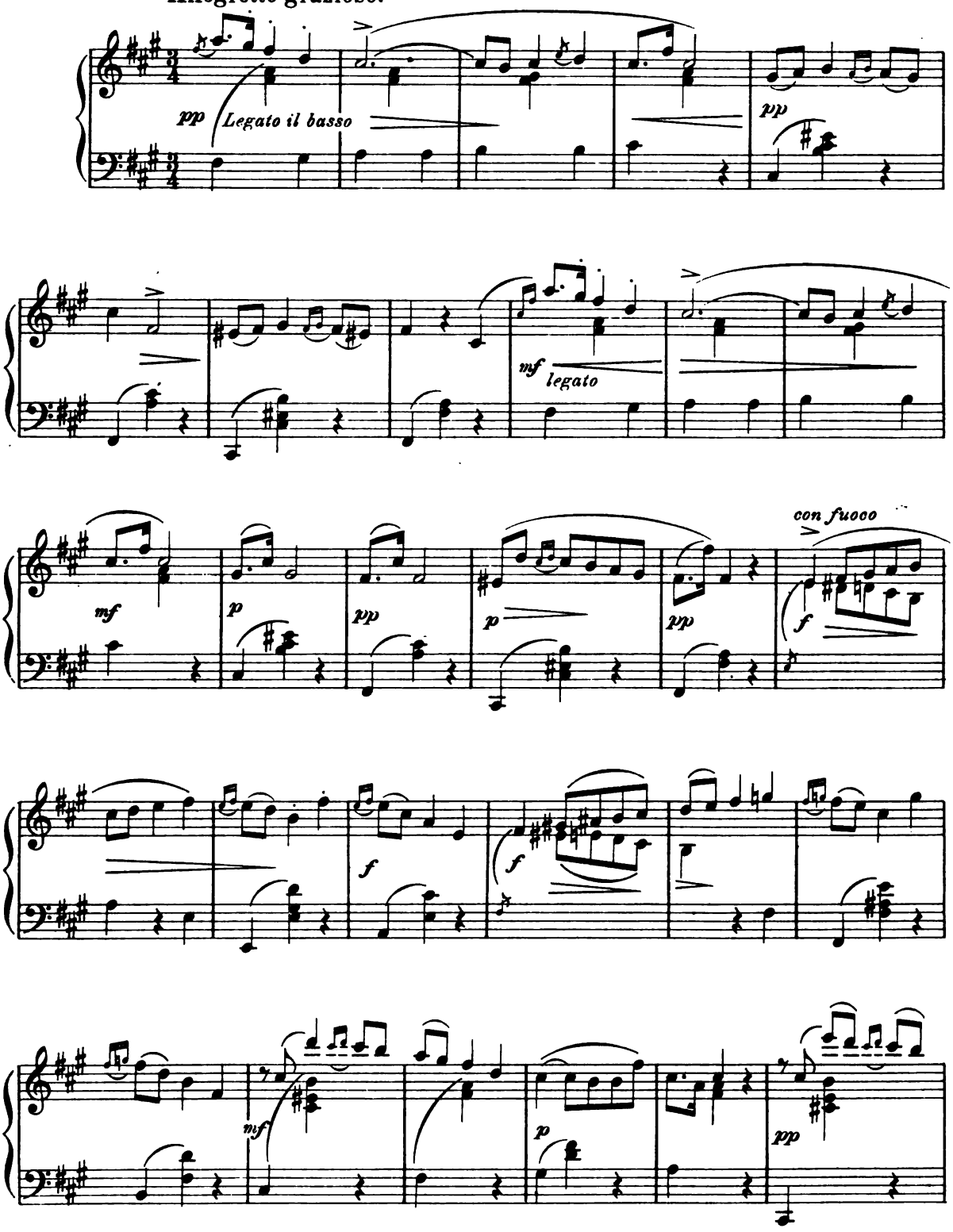

a tempo
il canto
Ped.
a tempo
poco rit.
cresc.
rit.
a tempo
molto rit.
a tempo
mf
cresc.
poco rit.
a tempo
cresc. molto

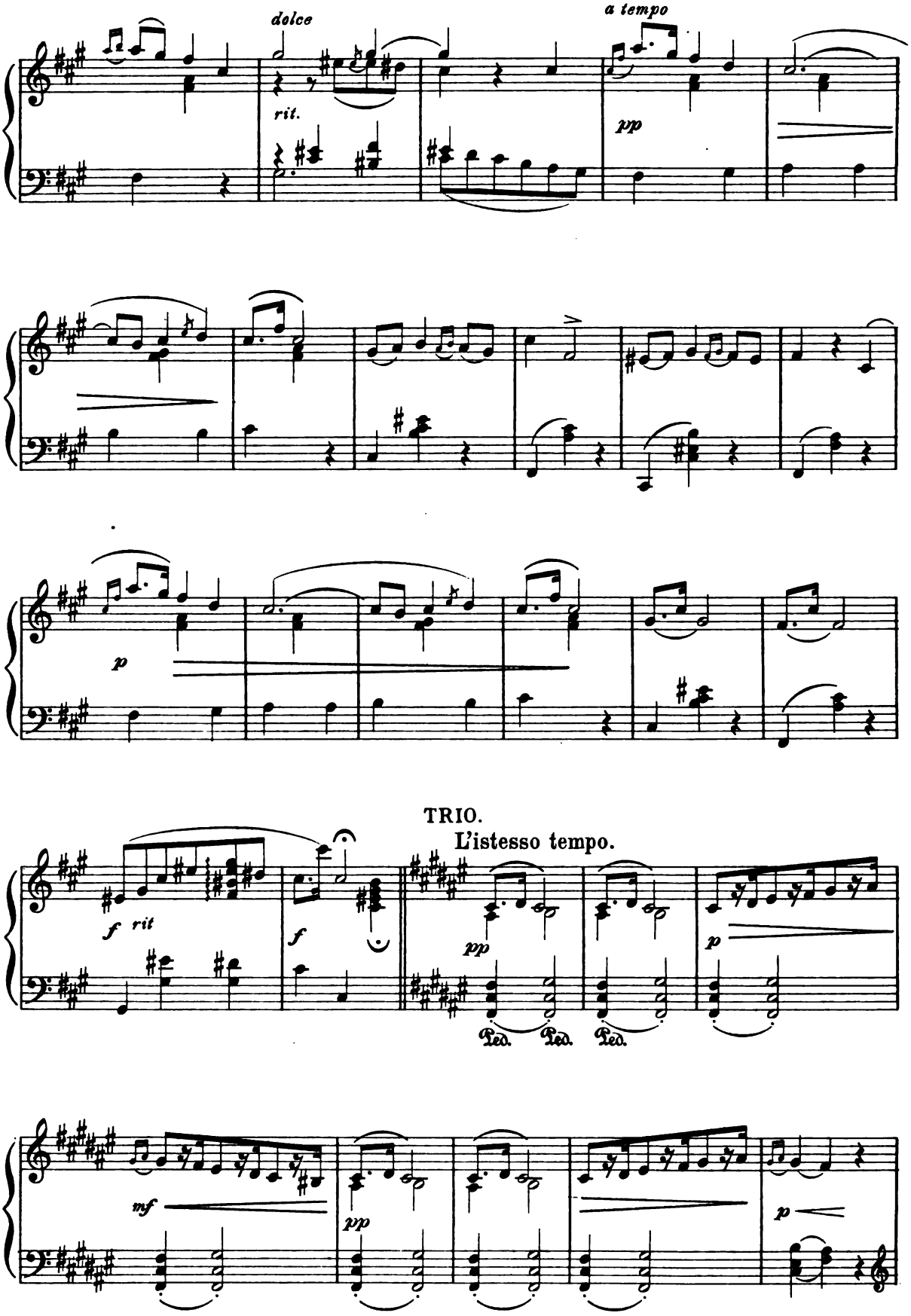

f
Ped.
poco rit.
p
rit.
a tempo
marcato
rit.
marcato
rit.
perdendosi.
pp

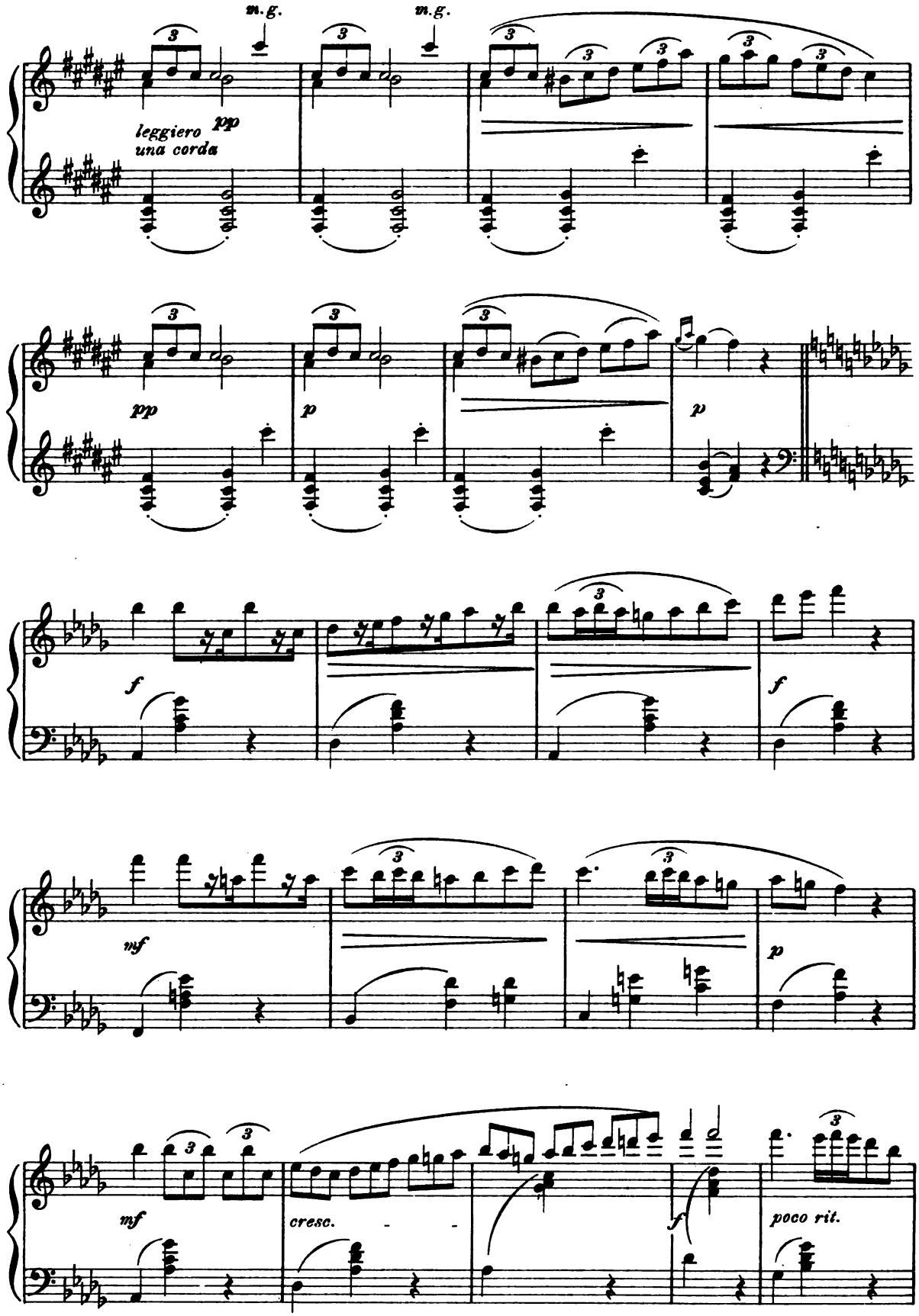
Mazurka.

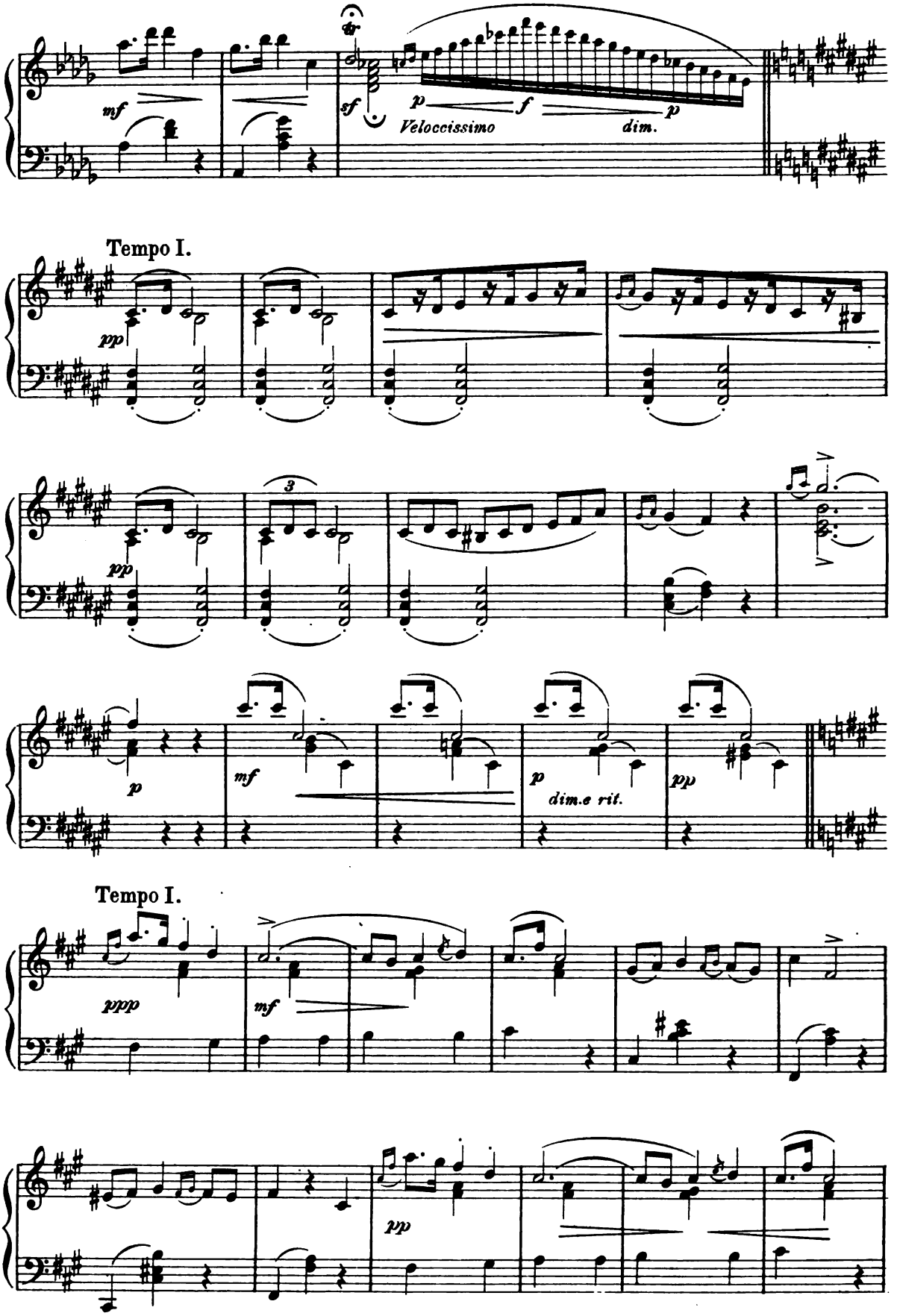
GÉNARI KARGANOFF, Op. 3. № 3.

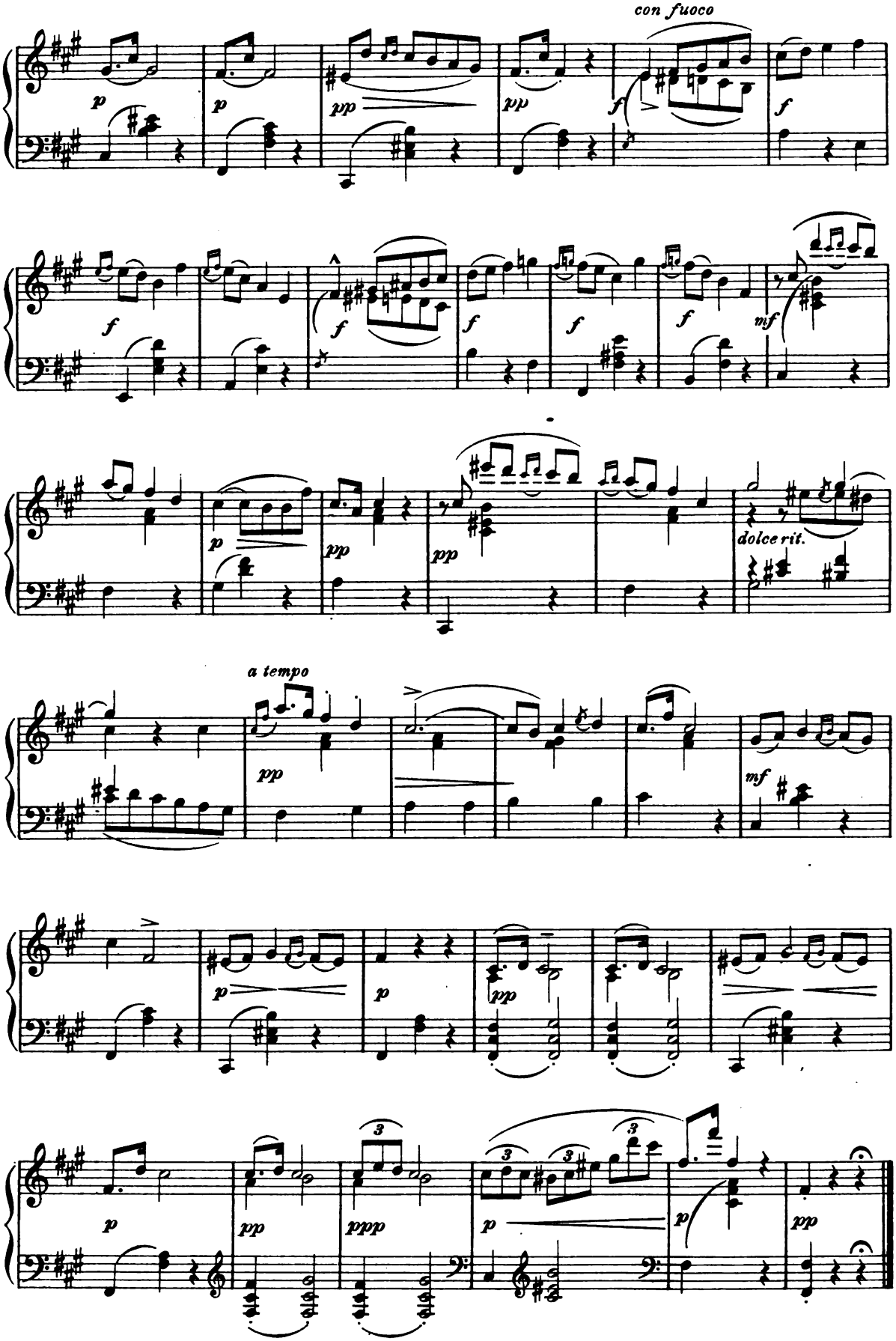
Allegretto grazioso.




dolce
rit.
a tempo
pp
p
TRIO.
L'istesso tempo.
f rit
f
pp
p
Ped. Ped. Ped.
mf
pp
p


m.g.
m.g.
leggiero
una corda
pp
pp
p
p
f
f
mf
p
mf
cresc.
f
poco rit.

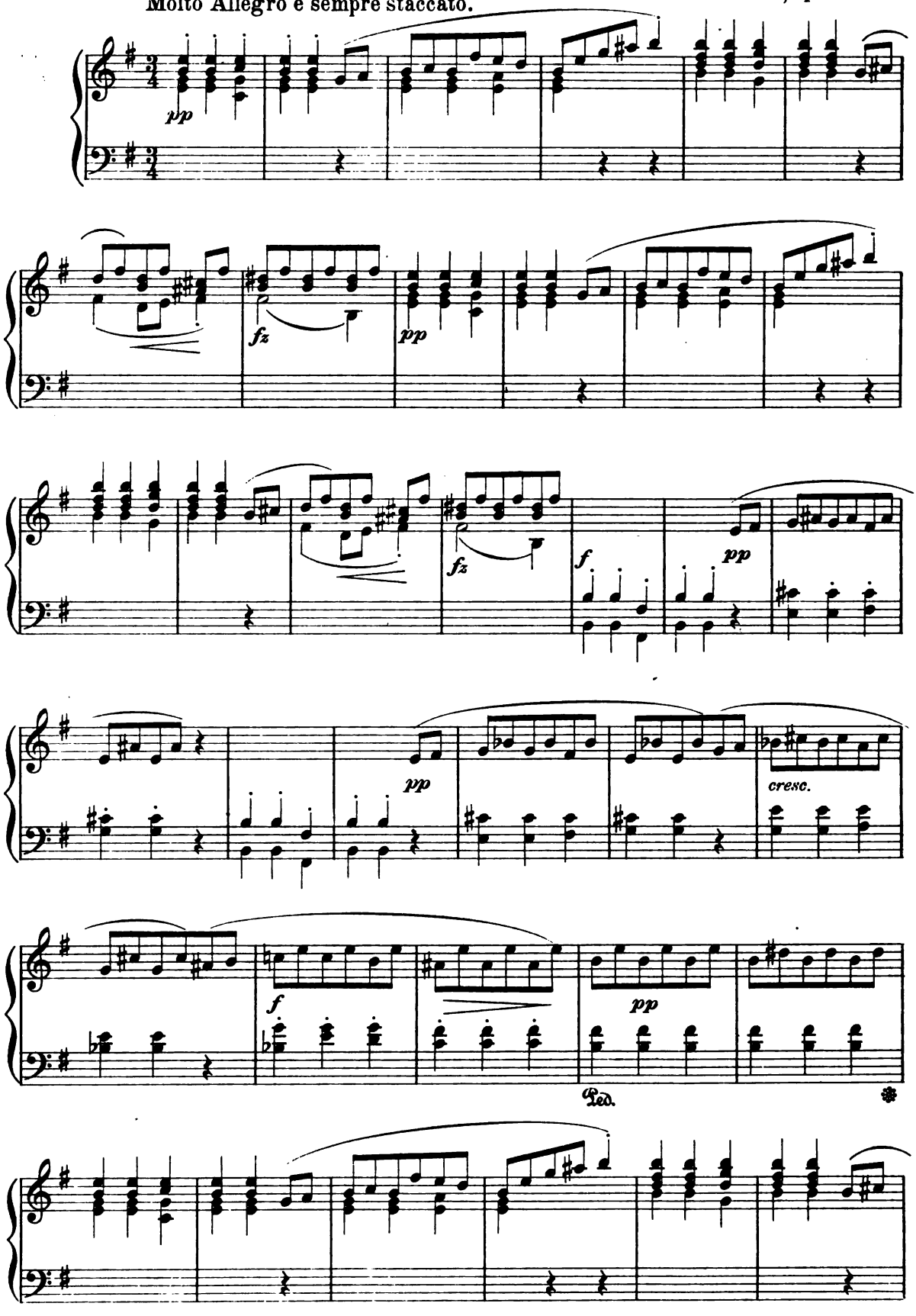

mf
sf
p
Veloccissimo
f
dim.
p
Tempo I.
pp
3
p
mf
p
dim.e rit.
pp
Tempo I.
ppp
mf
pp

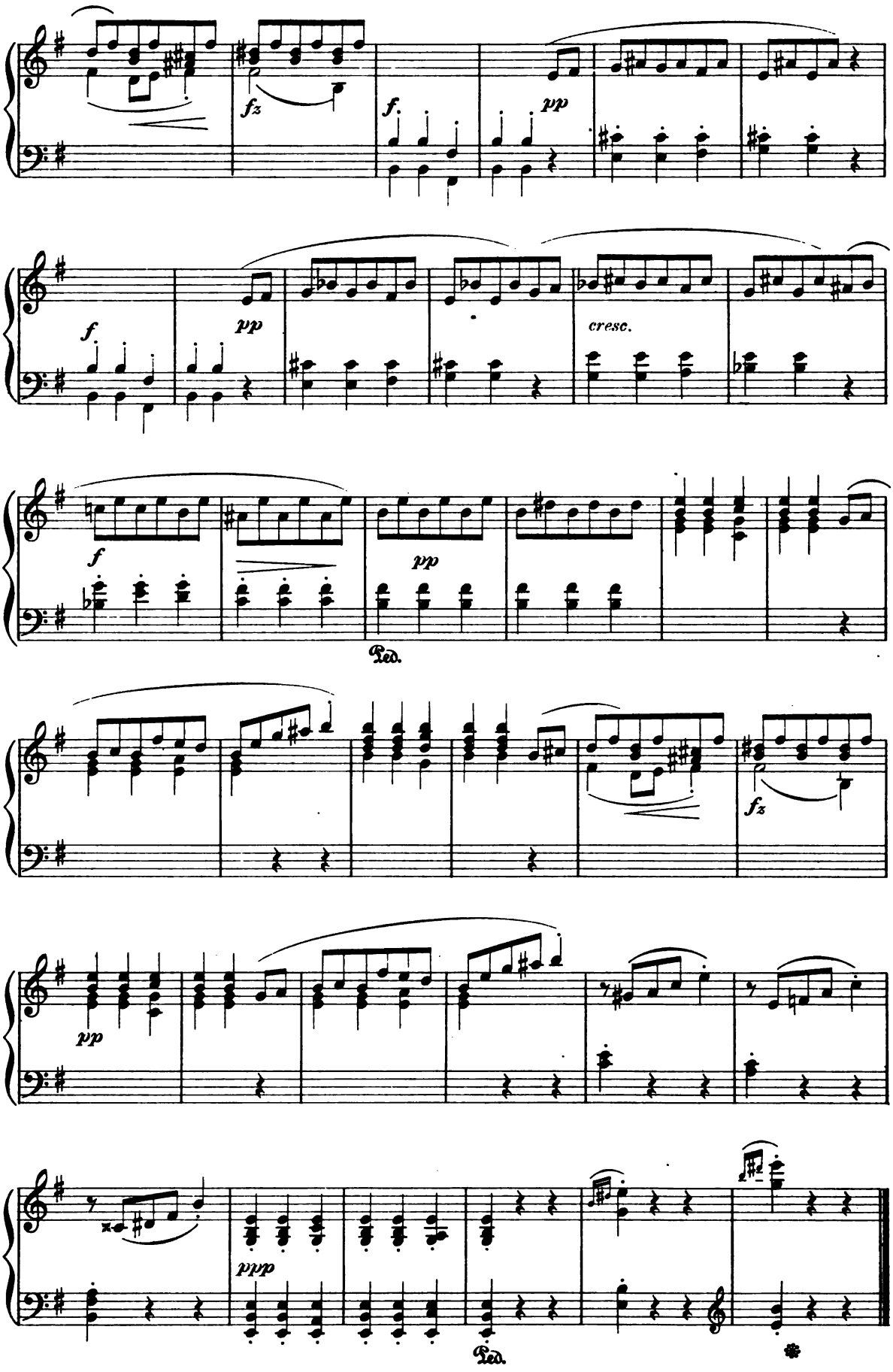

con fuoco
dolce rit.
a tempo

Elfin Dance.

Molto Allegro e sempre staccato.

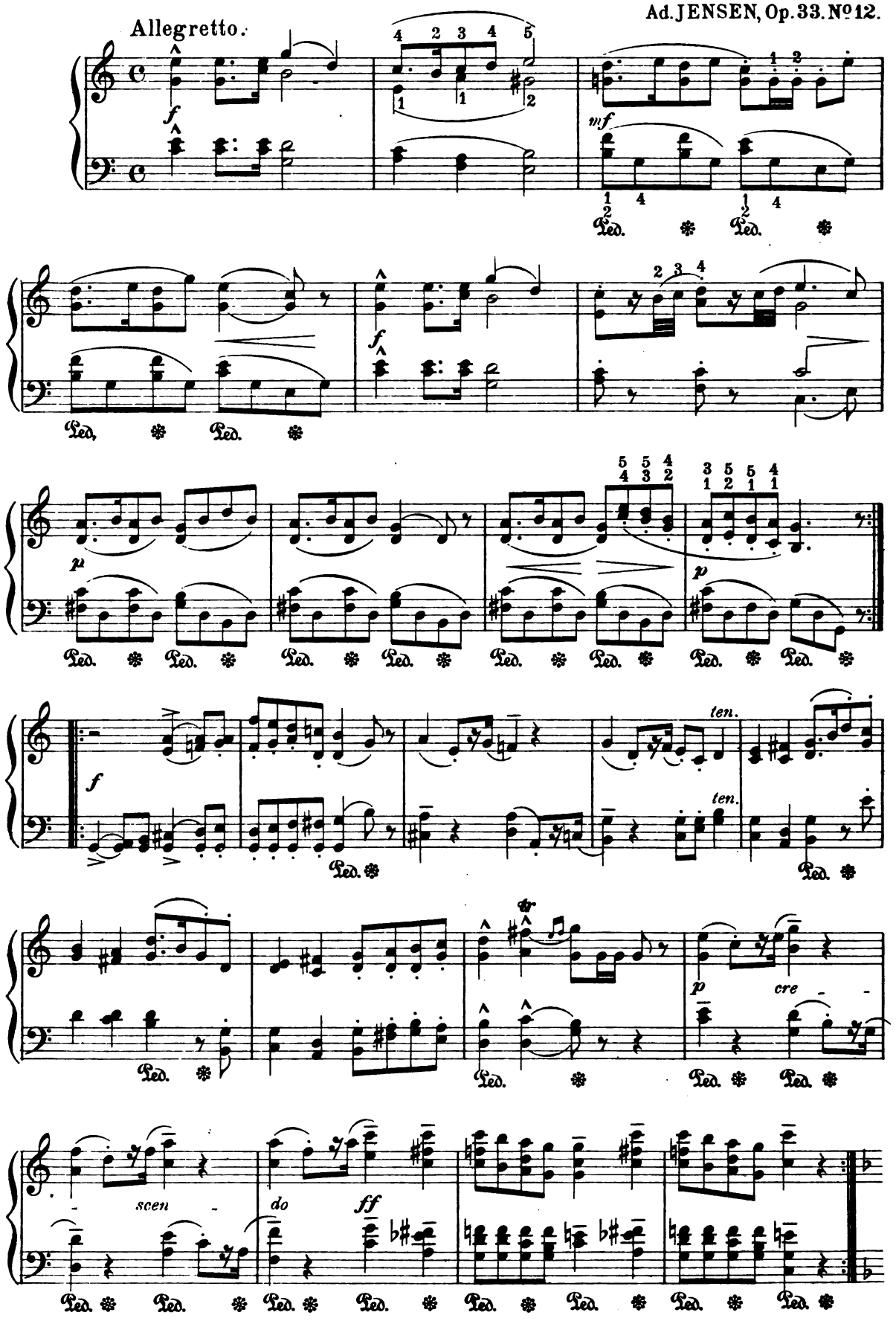
Edw. GRIEG, Op 12. № 4.

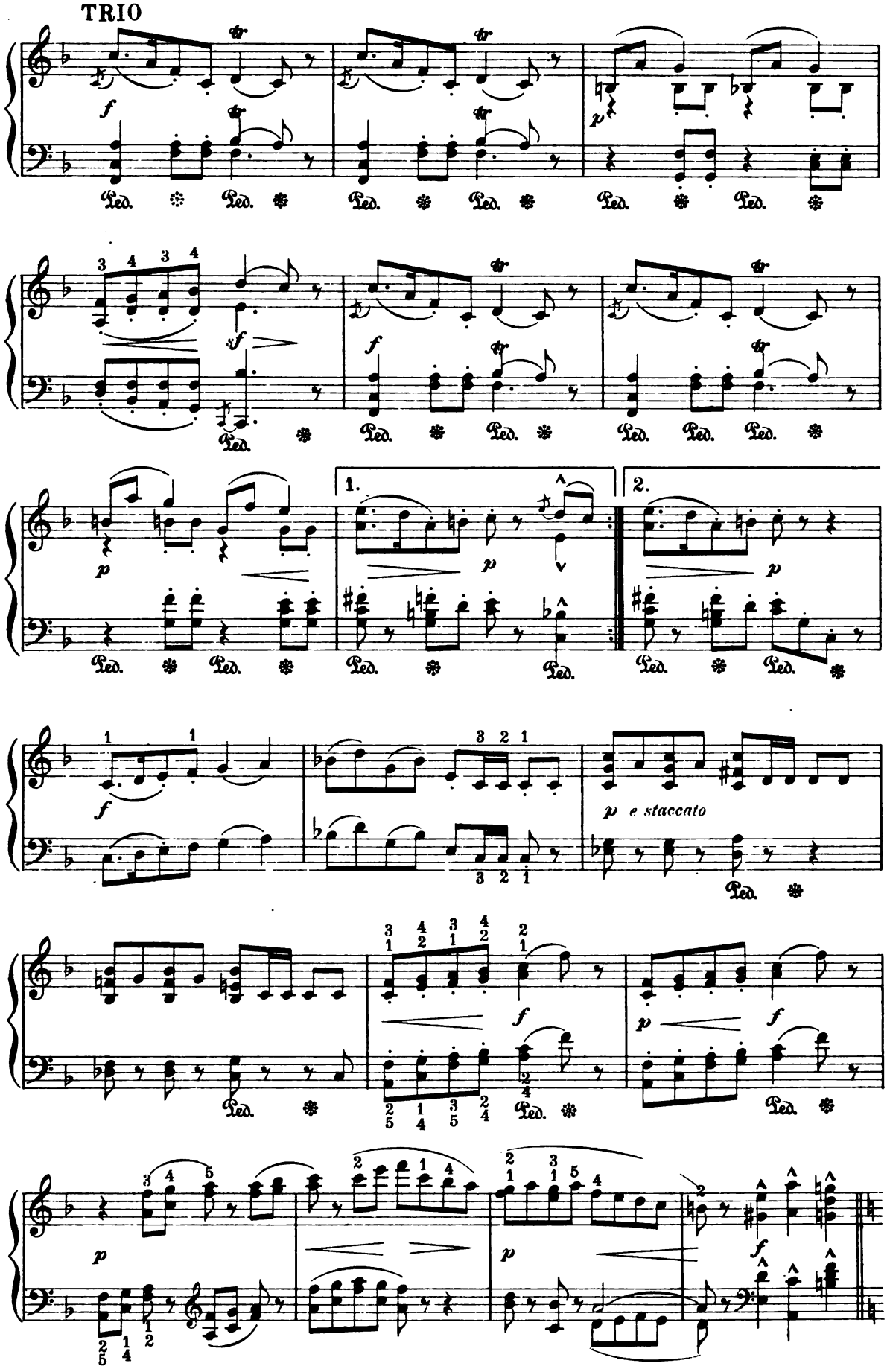


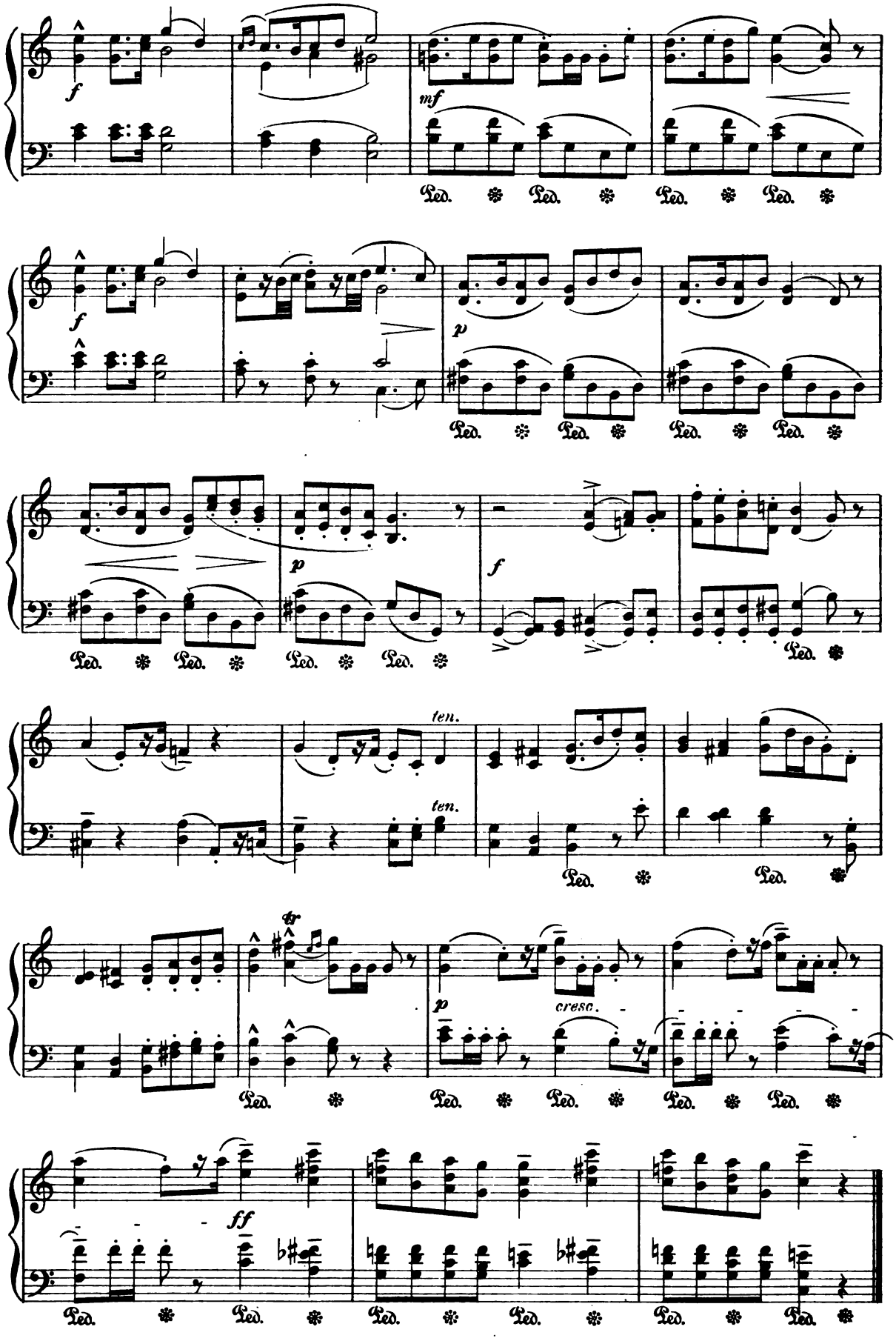

fz
f.
pp
f.
pp
cresc.
f
pp
Ped.
pp
fz
pp
ppp
Ped.

Children's March.

Ad. JENSEN, Op. 33. No 12.

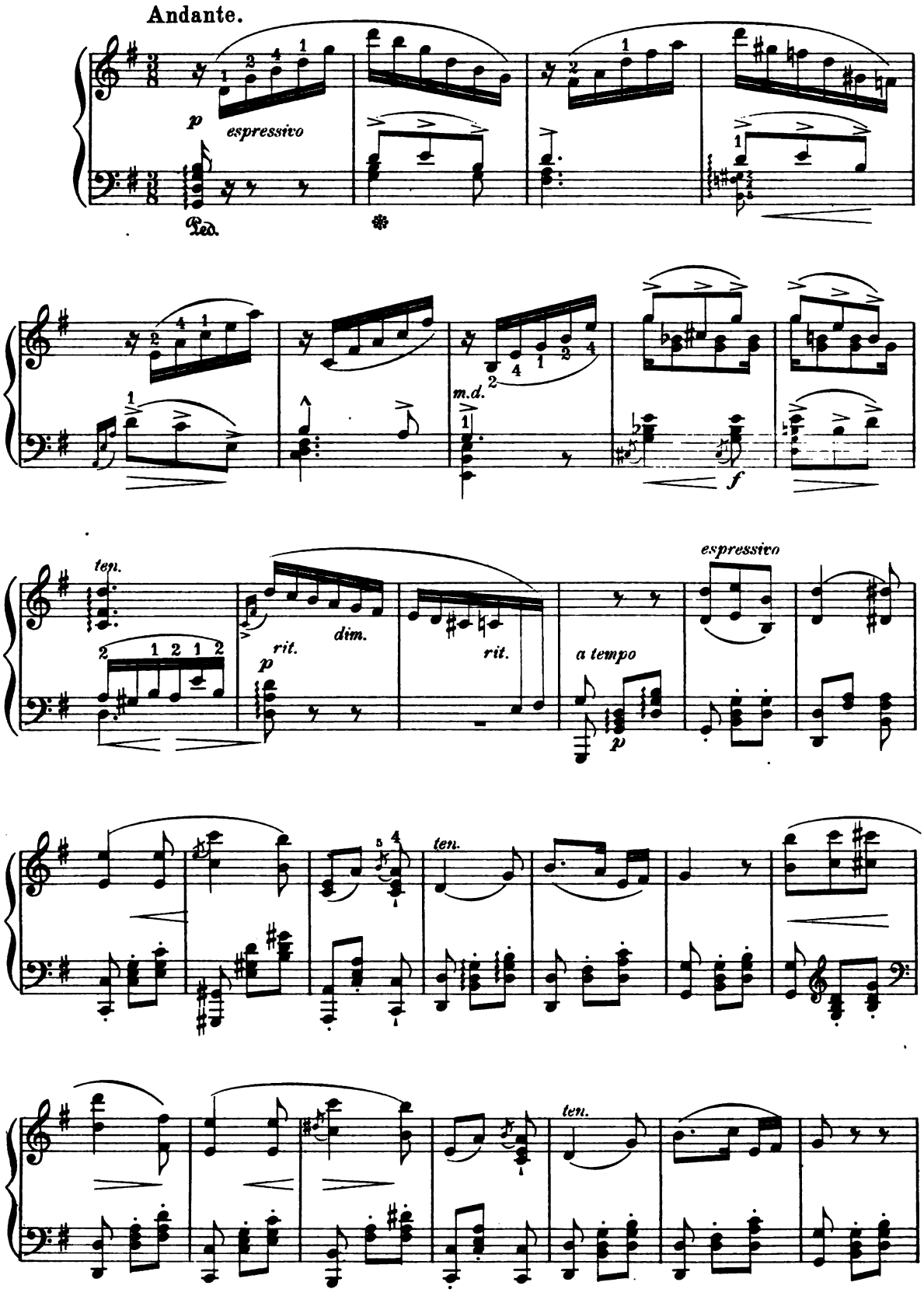


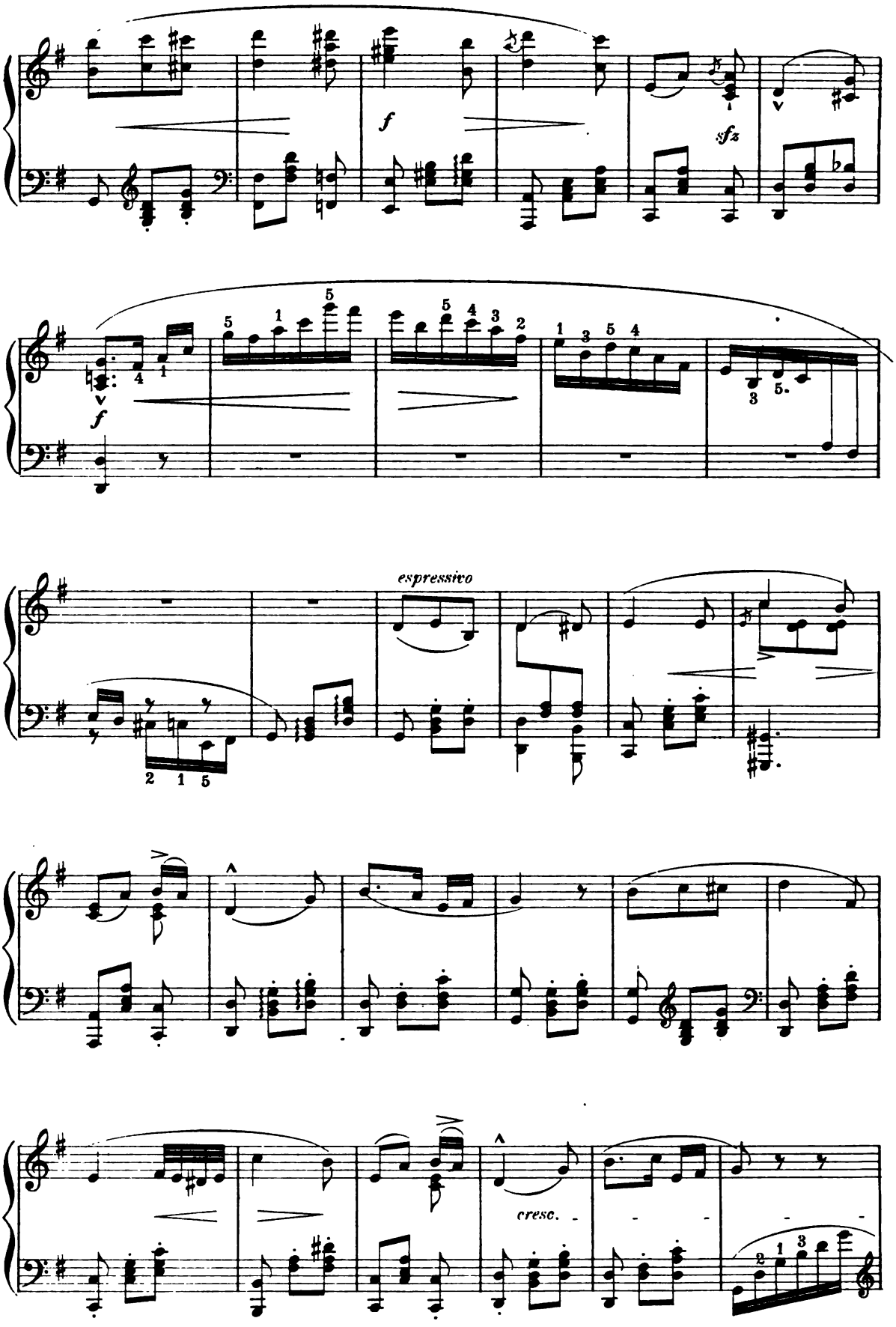

TRIO
1.
2.
p e staccato

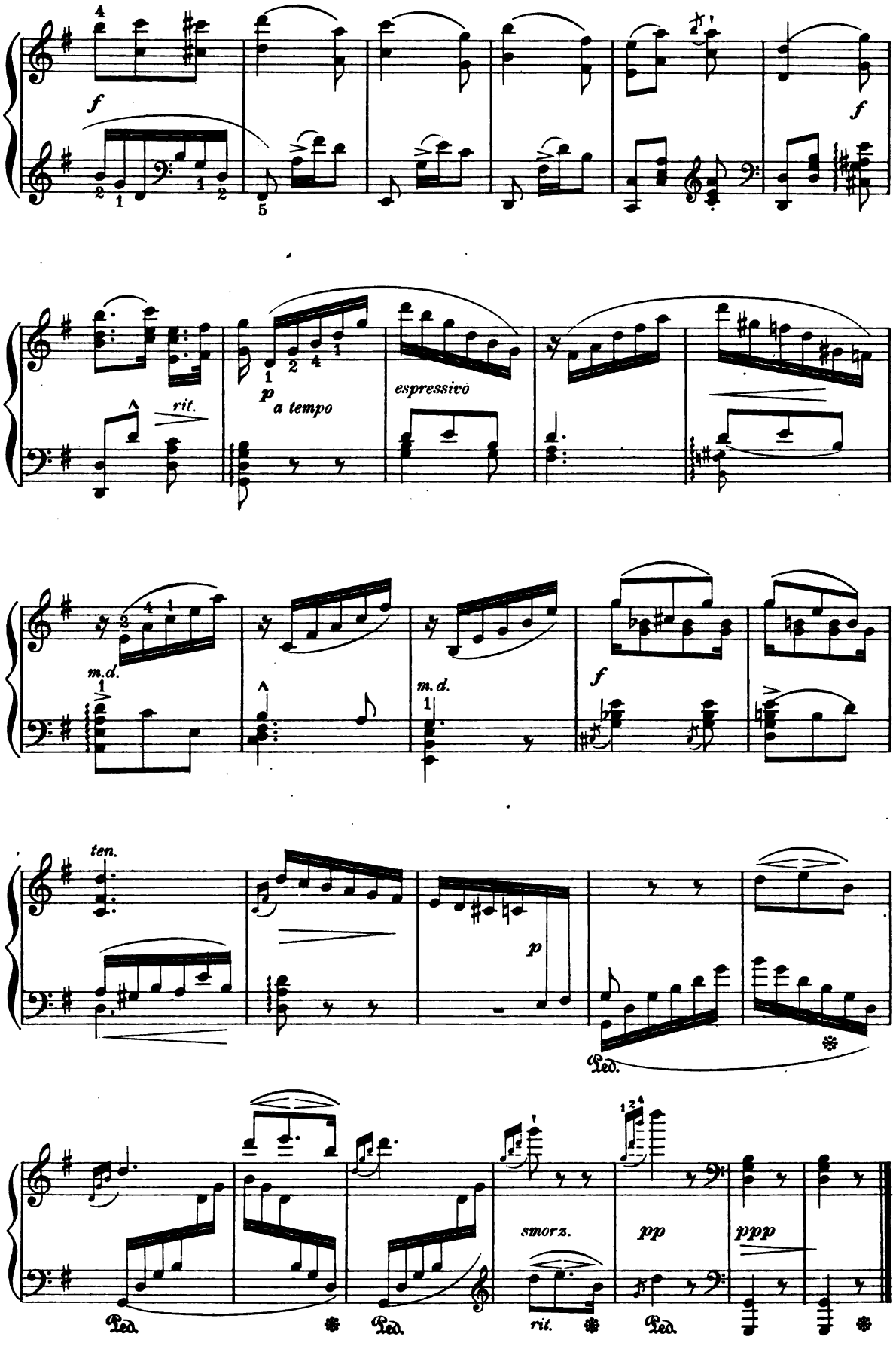

f
mf
Ped.
f
p
Ped.
p
f
Ped.
ten.
ten.
Ped.
tr
p
cresc.
Ped.
ff
Ped.

Russian Serenade.

Fr. DAMM, Op. 56. No 3.



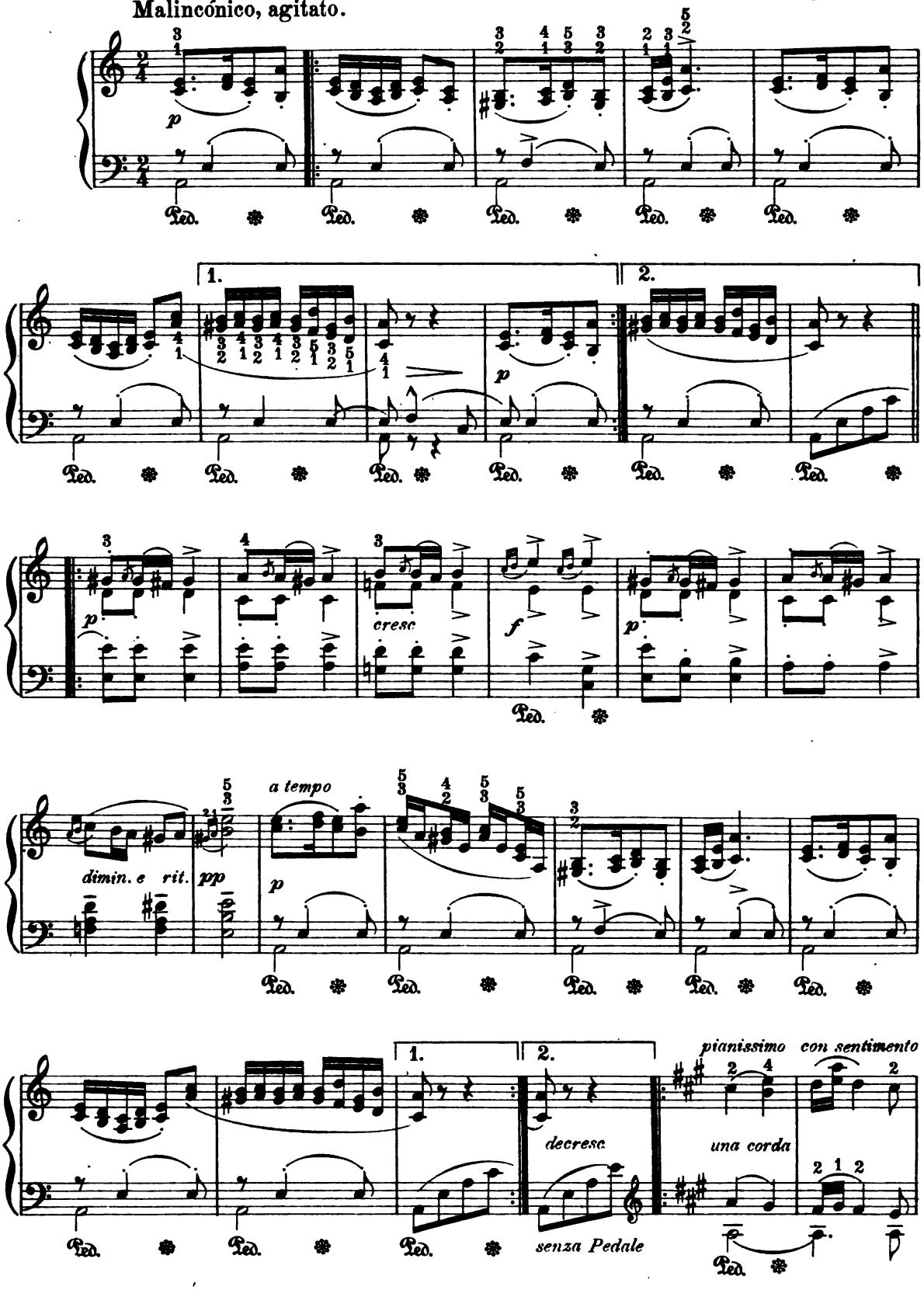

f
sfz
f
espressivo
cresc.

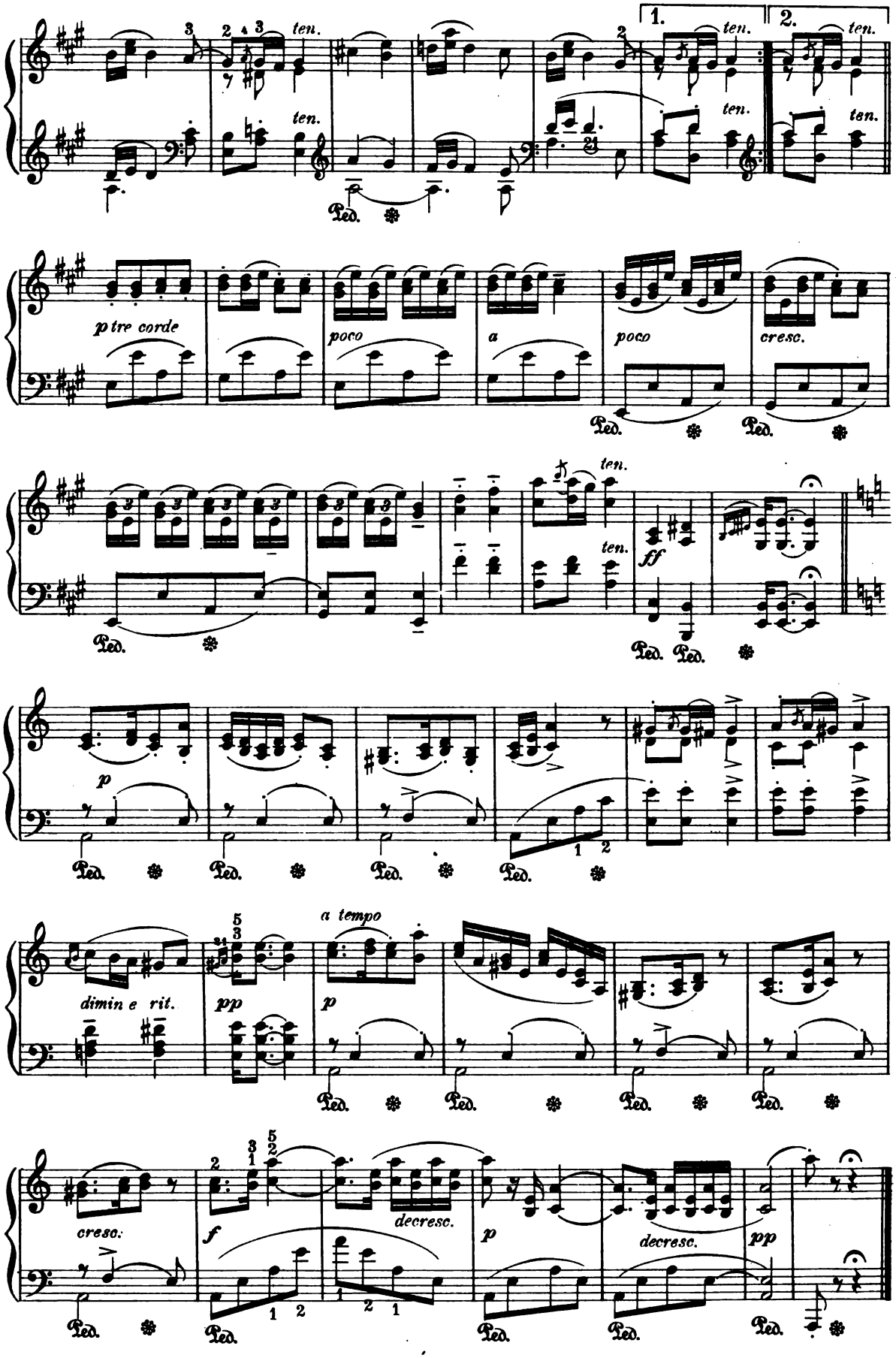

f
f
rit.
p
a tempo
espressivo
m.d.
m.d.
f
ten.
p
Ped.
Ped.
Ped.
Ped.
smorz.
rit.
pp
ppp

Hungarian.

Ad. JENSEN, Op. 33. № 13.

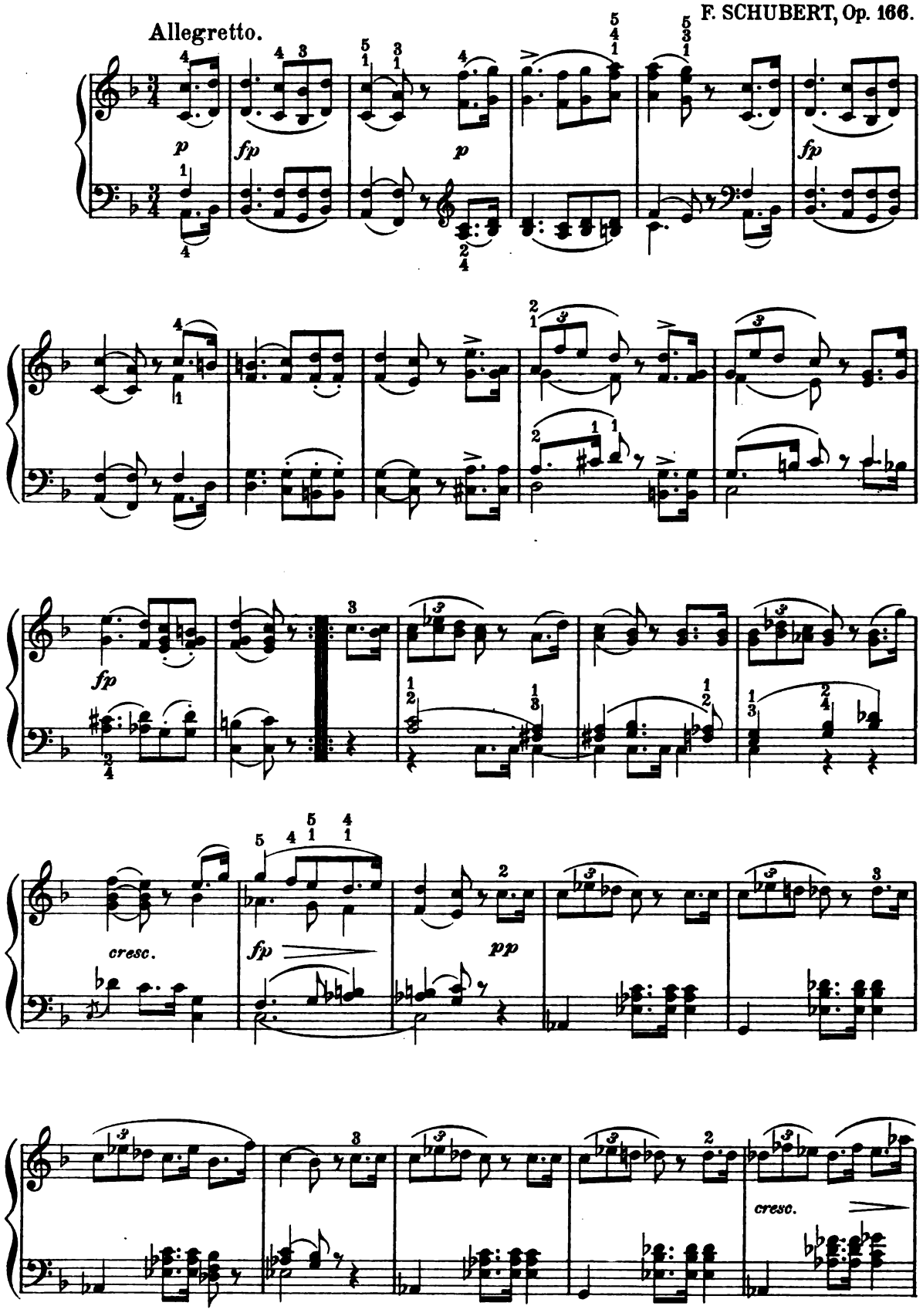
Malincónico, agitato.

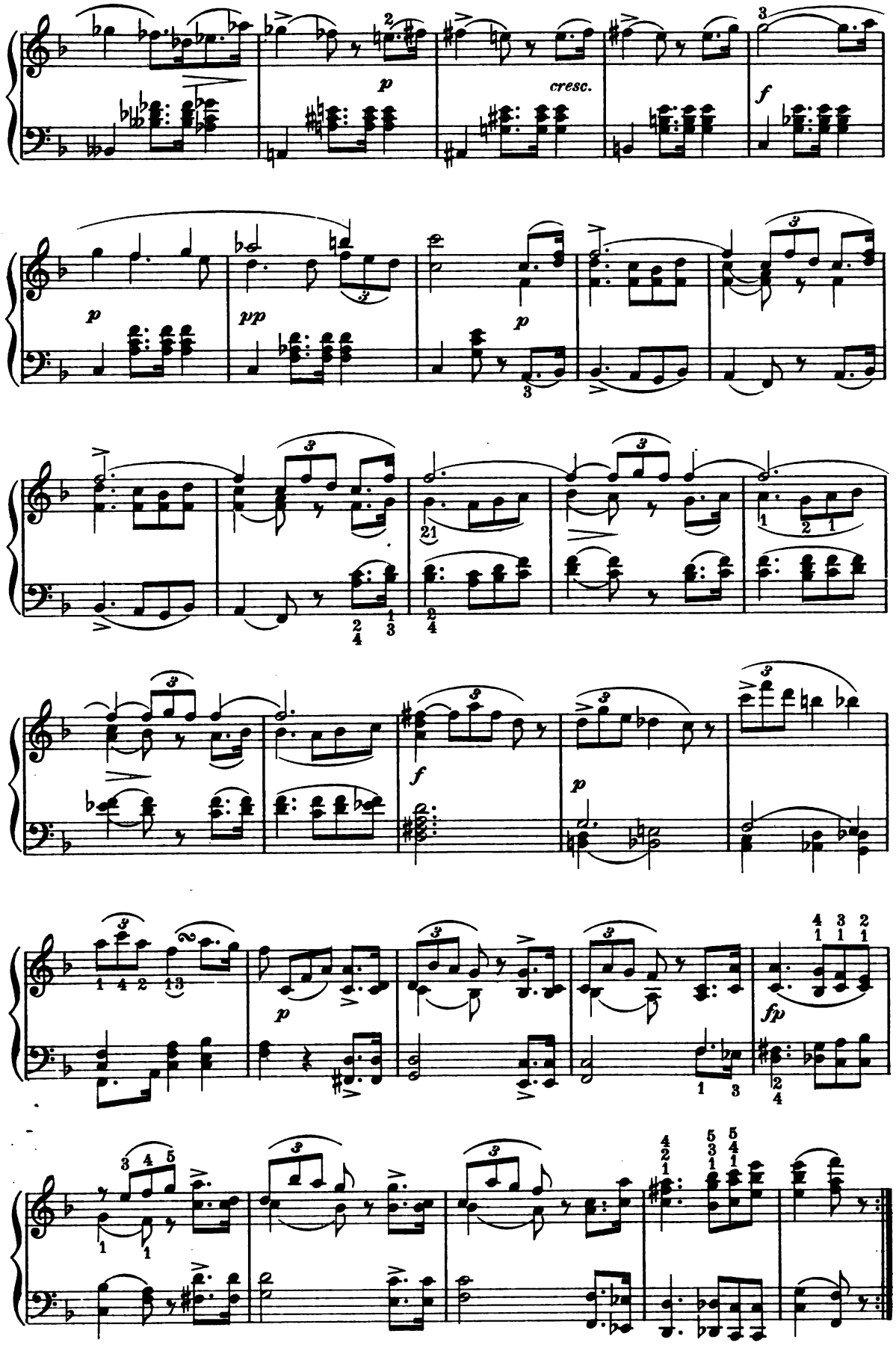



1.
2.
ten.
p tre corde
poco
a
cresc.
ff
p
dimin e rit.
pp
a tempo
cresc.
f
decresc.

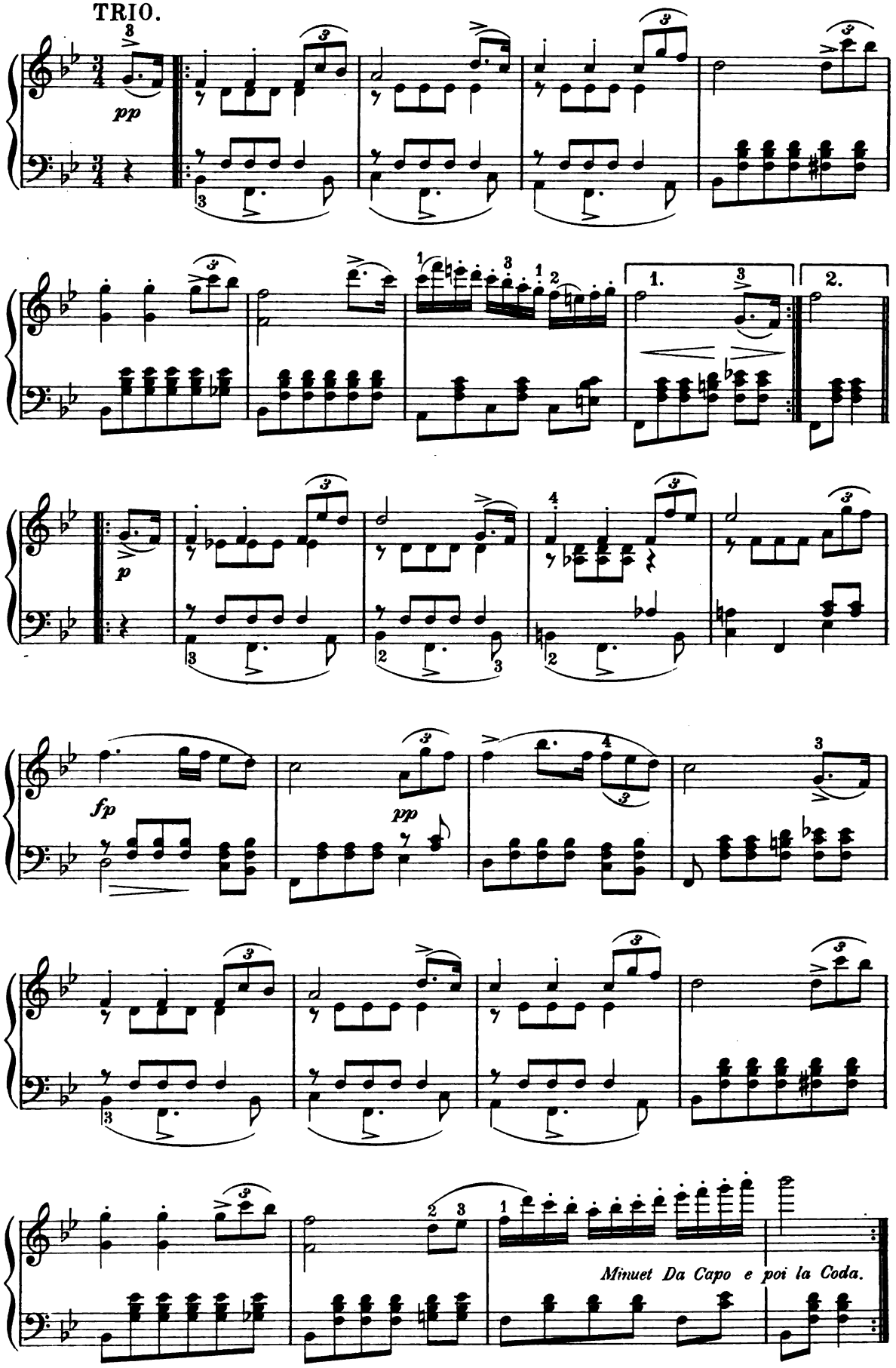
Minuet from the Octett.

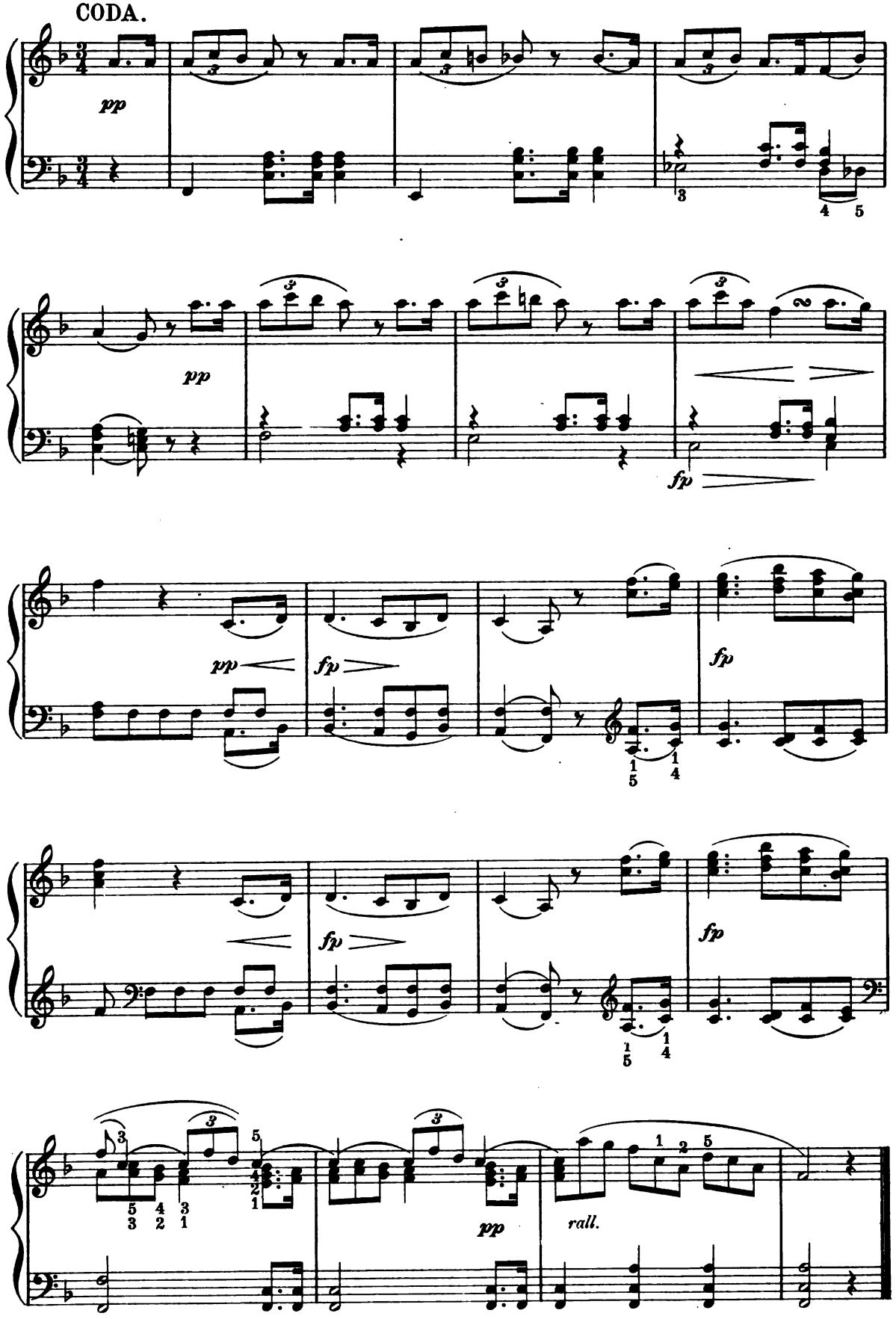
F. SCHUBERT, Op. 166.




cresc.

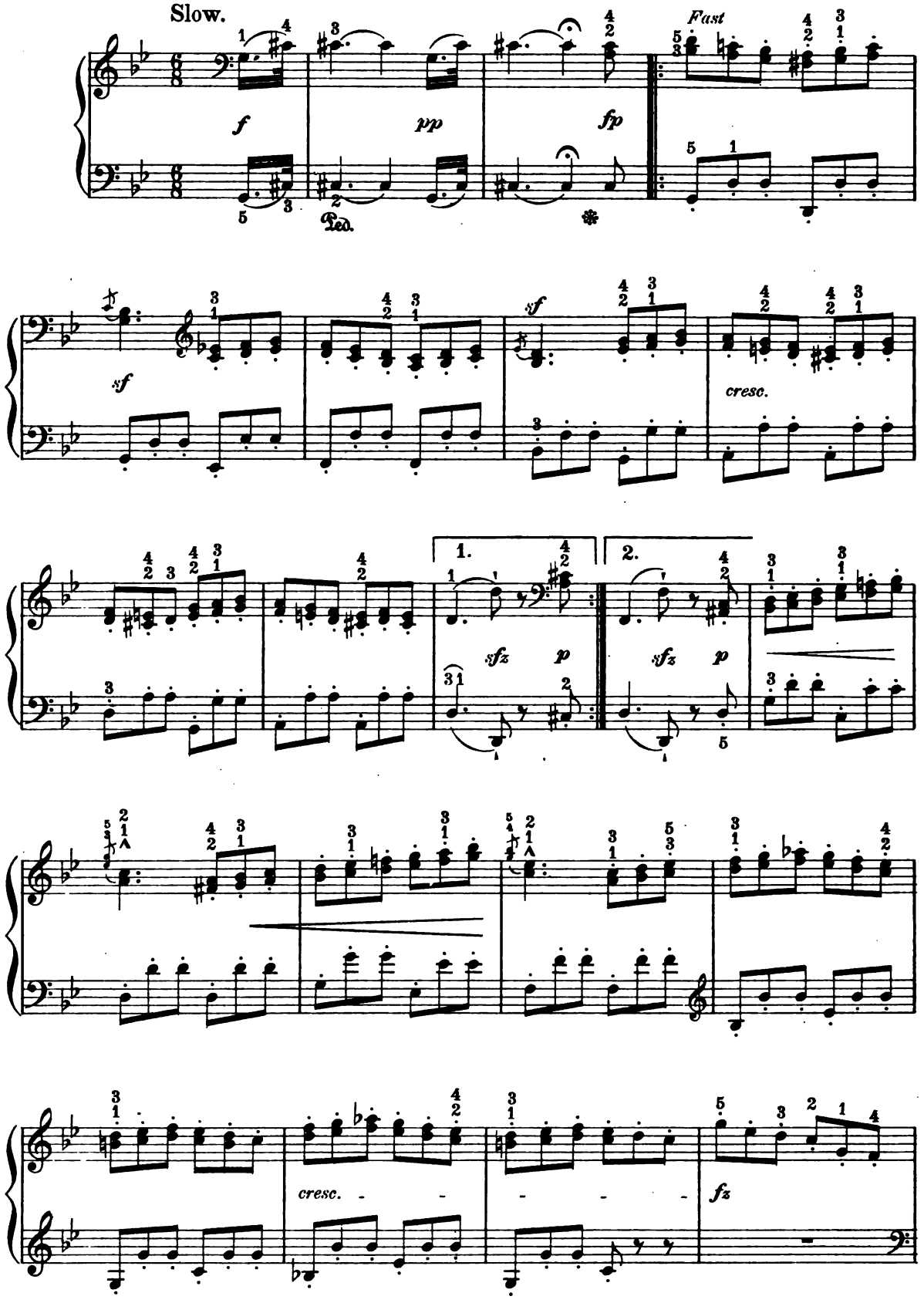
TRIO.

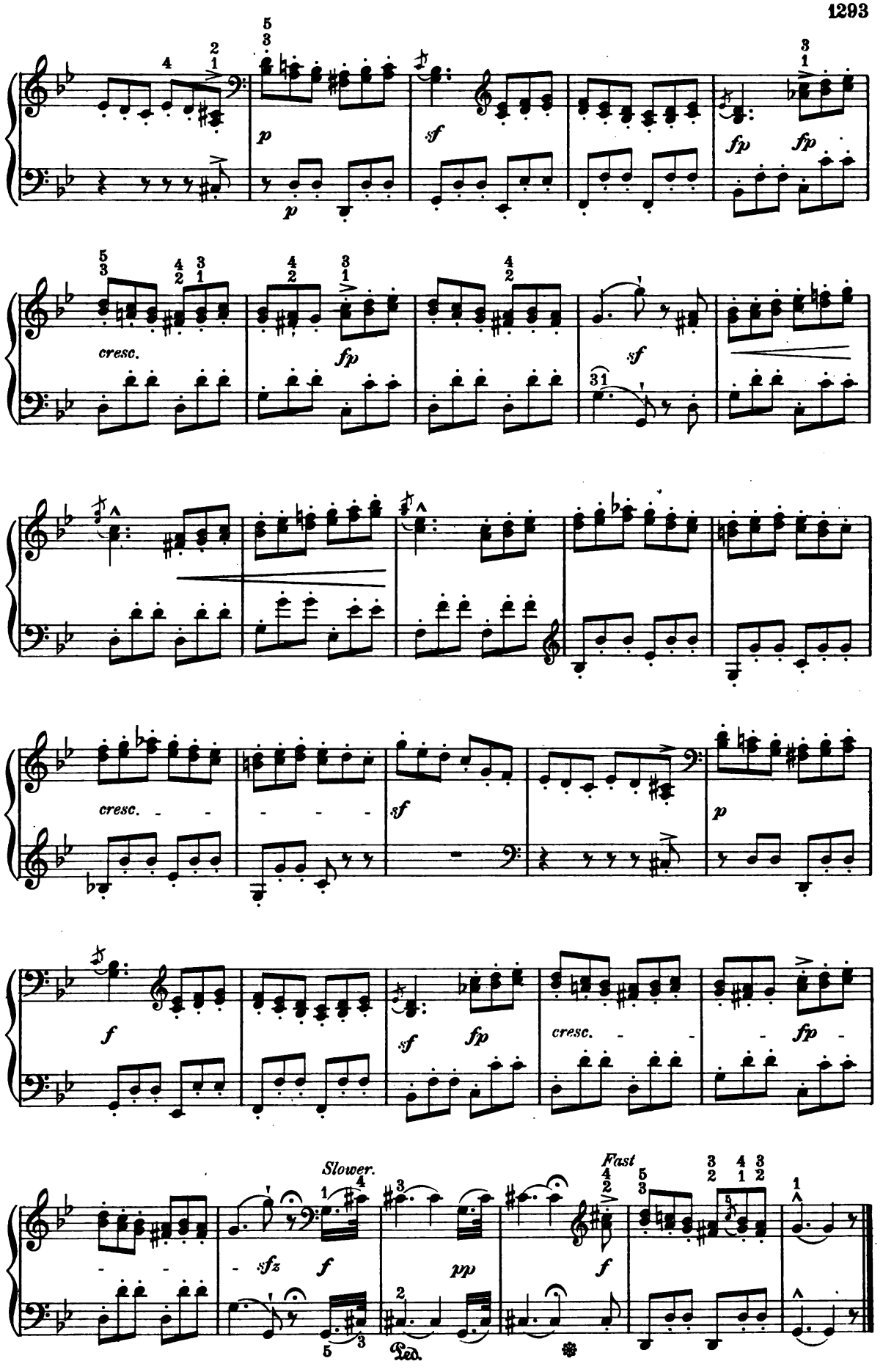



CODA.
pp
pp
fp
pp
fp
fp
fp
fp
pp
rall.

Song of Italian Mariner.

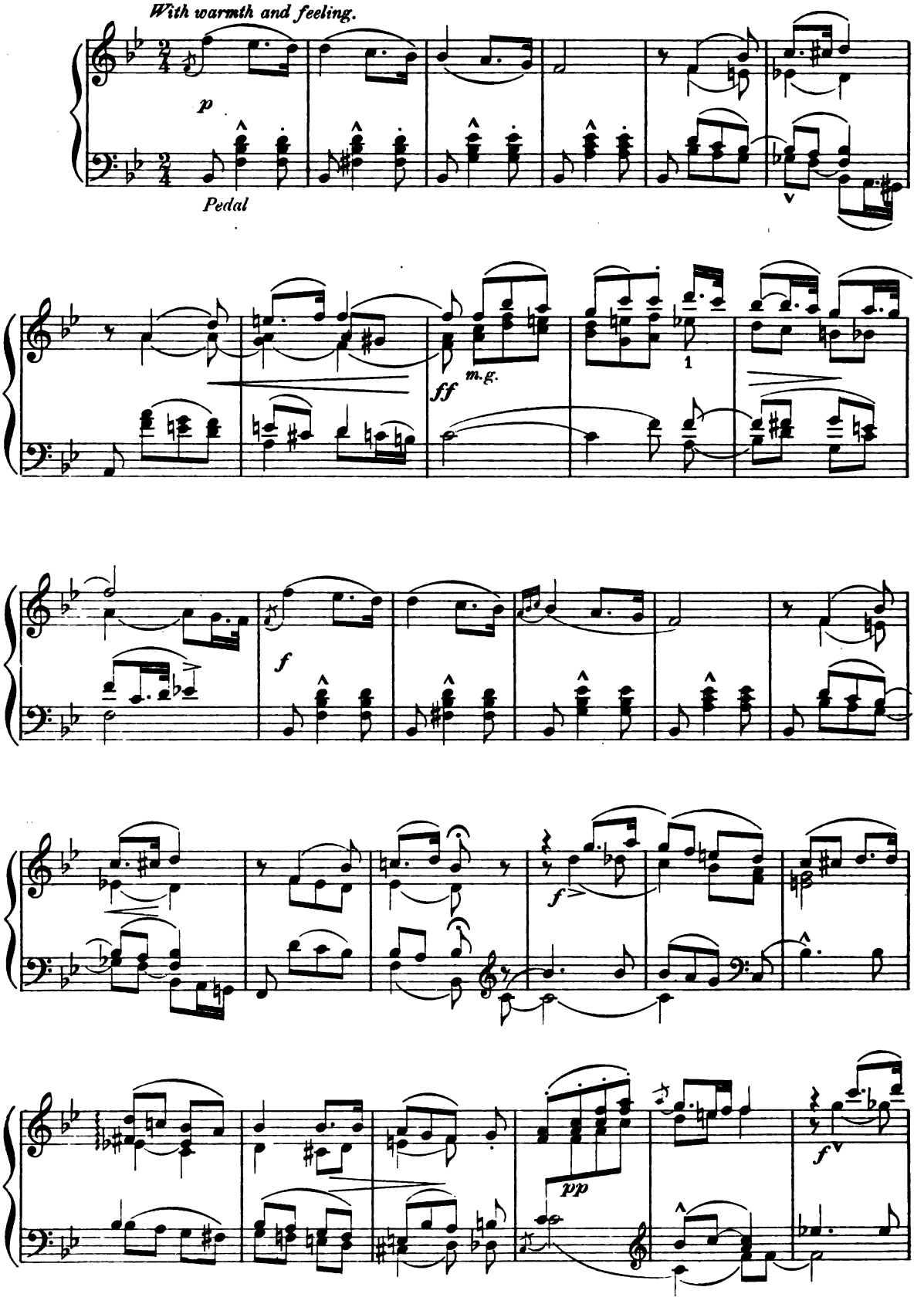
R. SCHUMANN, Op. 68. No 32.

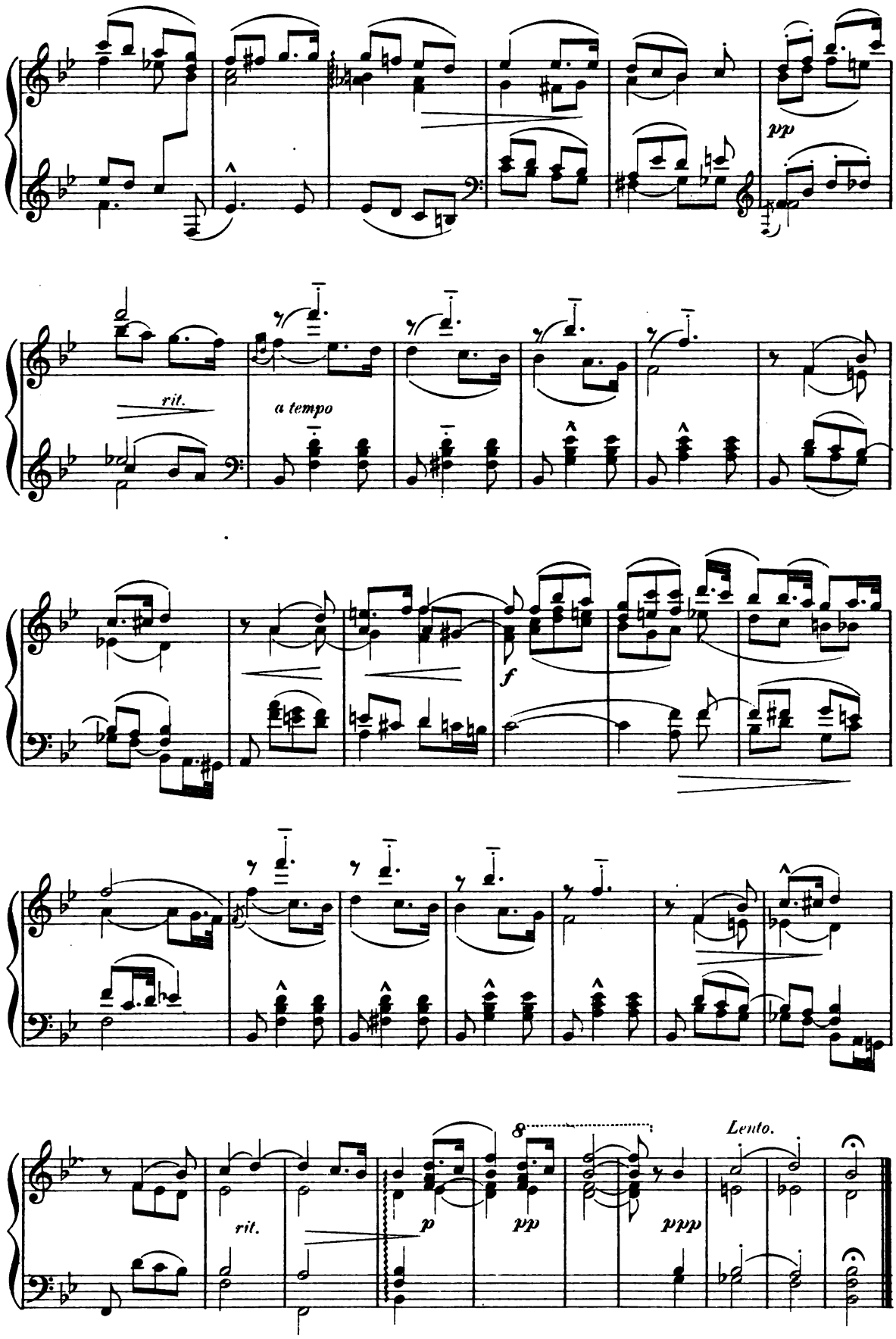



p
sf
fp
fp
cresc.
fp
sf
cresc.
sf
p
f
sf
fp
cresc.
fp
Slower.
sfz
f
pp
Fast
f
Ped.

Forget Me Not.

ROB. SCHWALM.




pp
rit.
a tempo
f
8
Lento.
rit.
p
pp
ppp

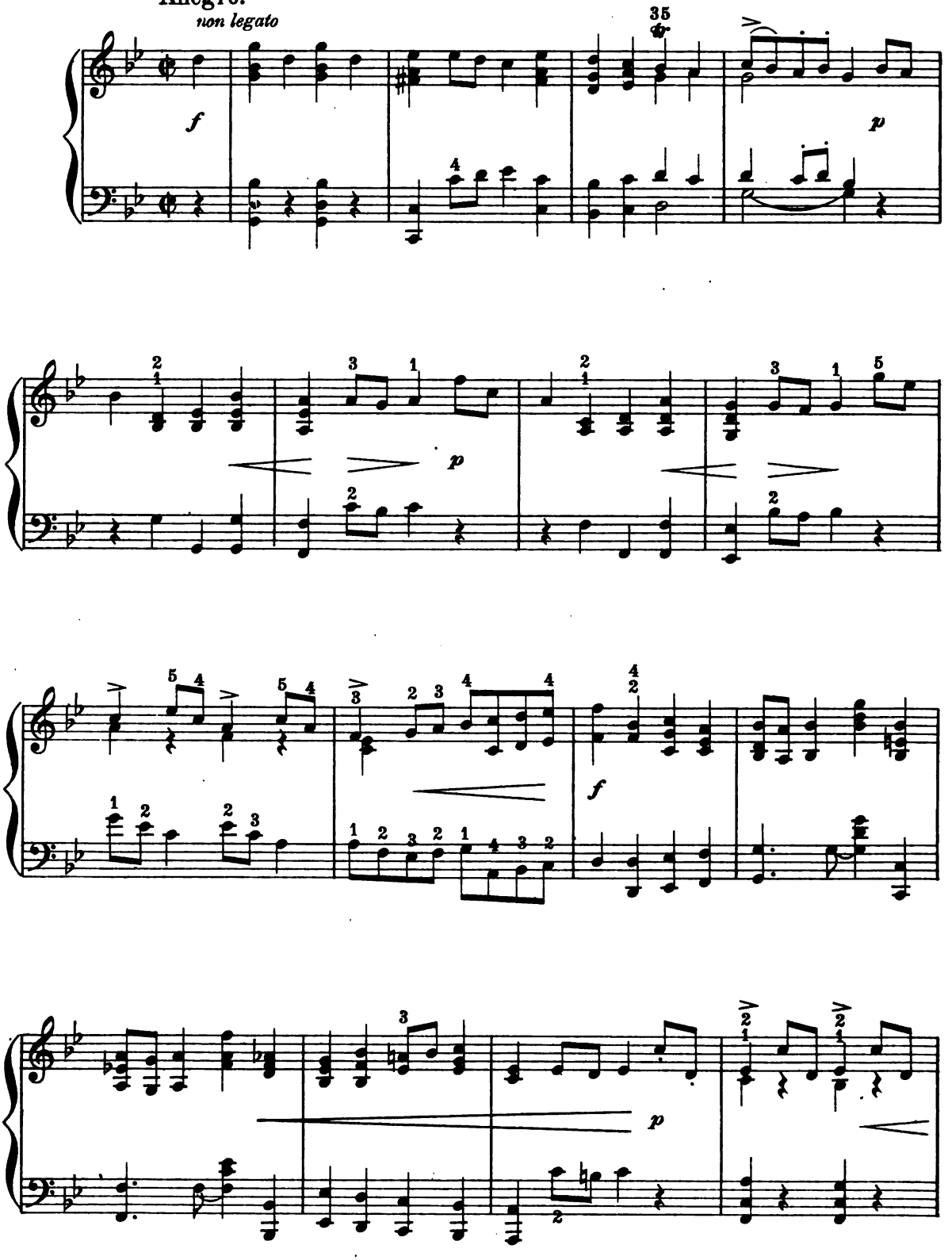
Bourrée.

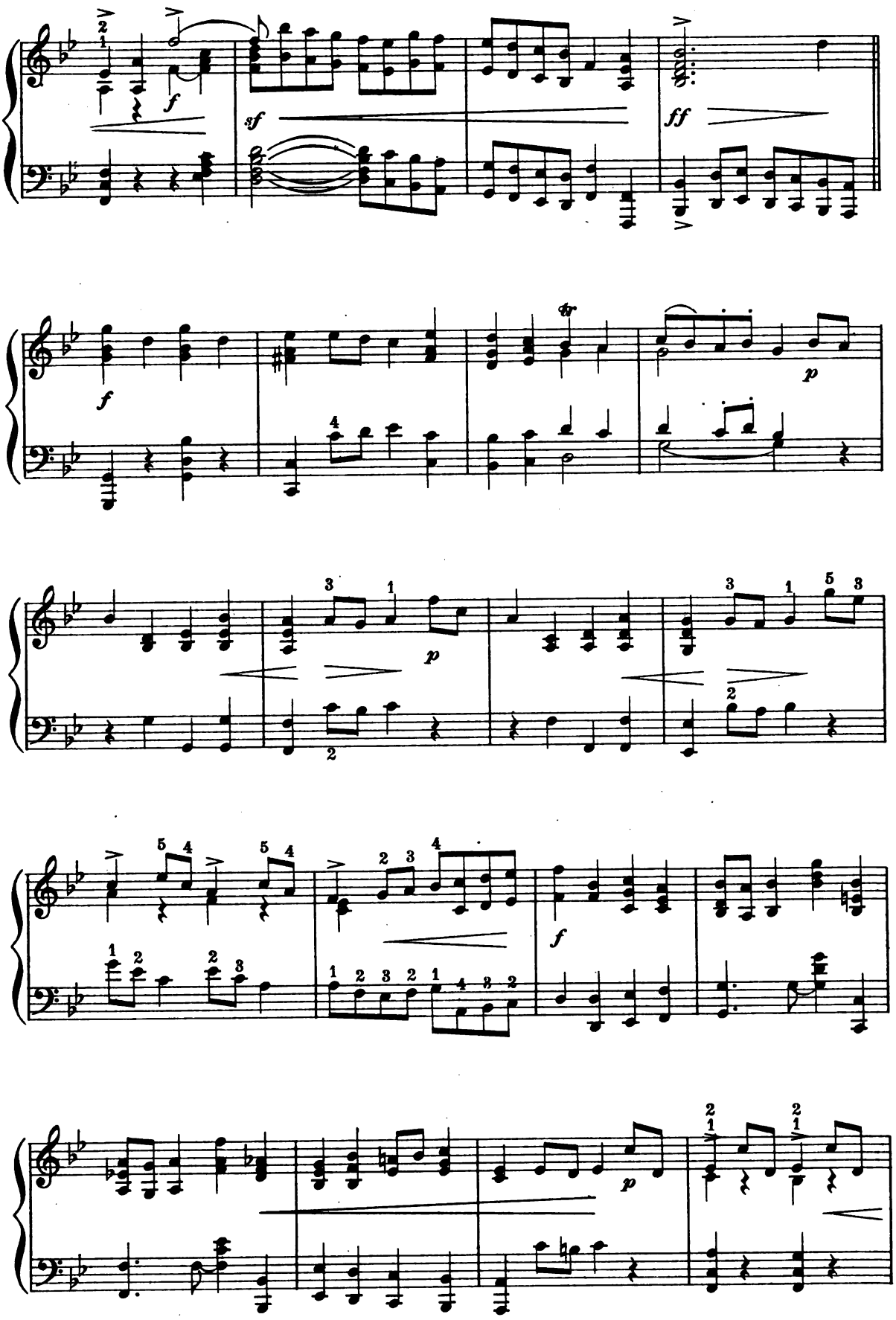
from the 2d Violin Sonata.

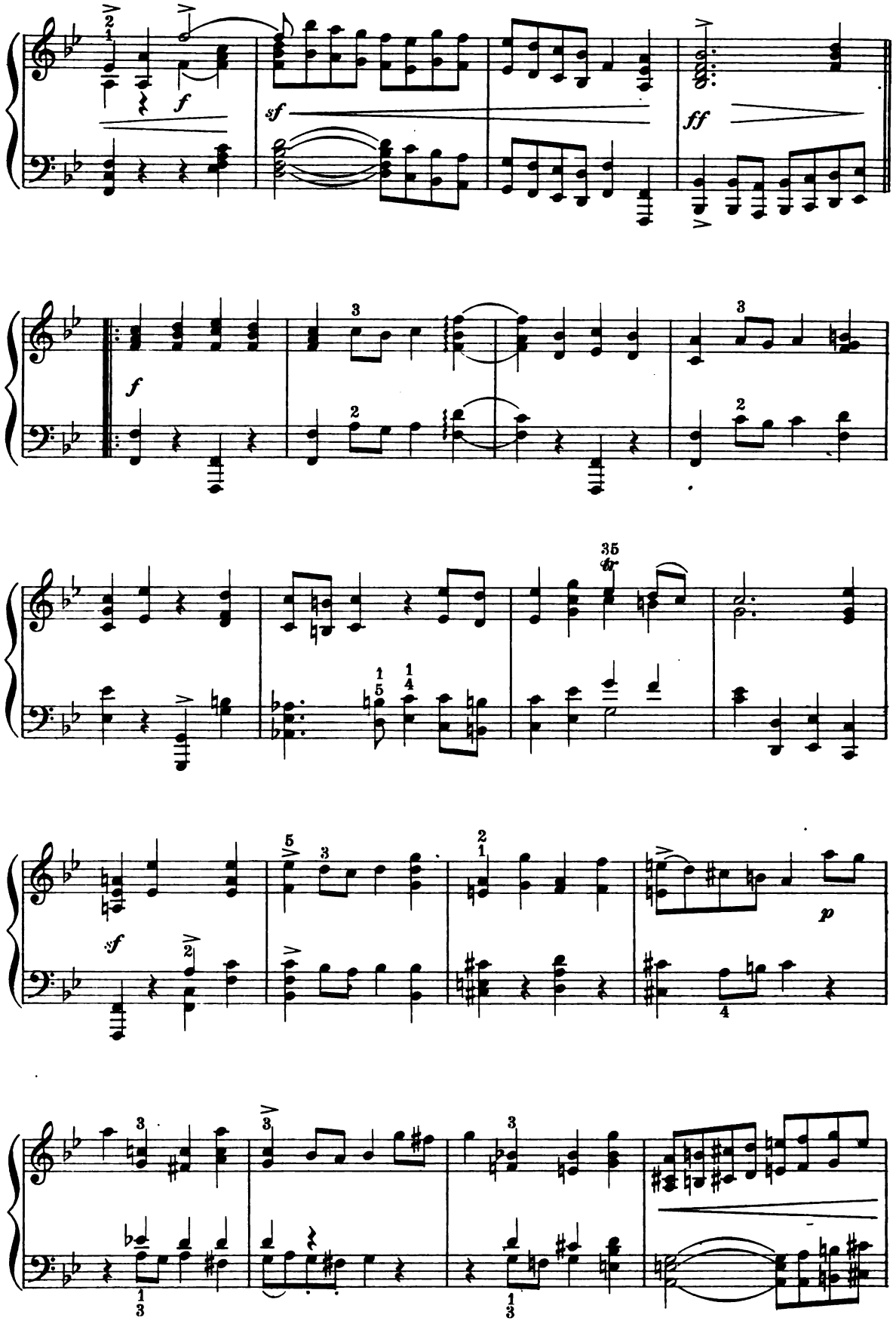
J. S. BACH.

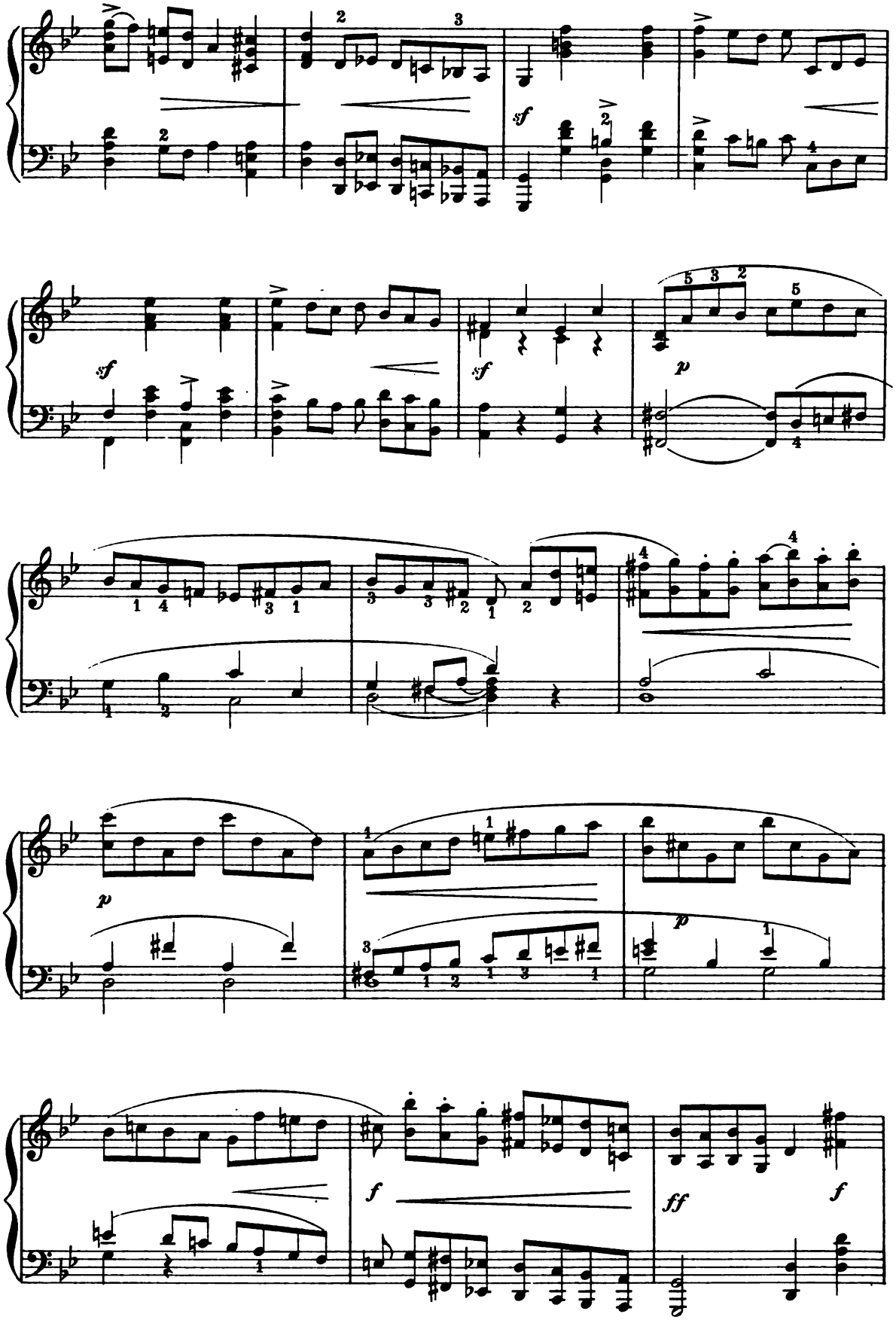
Allegro.

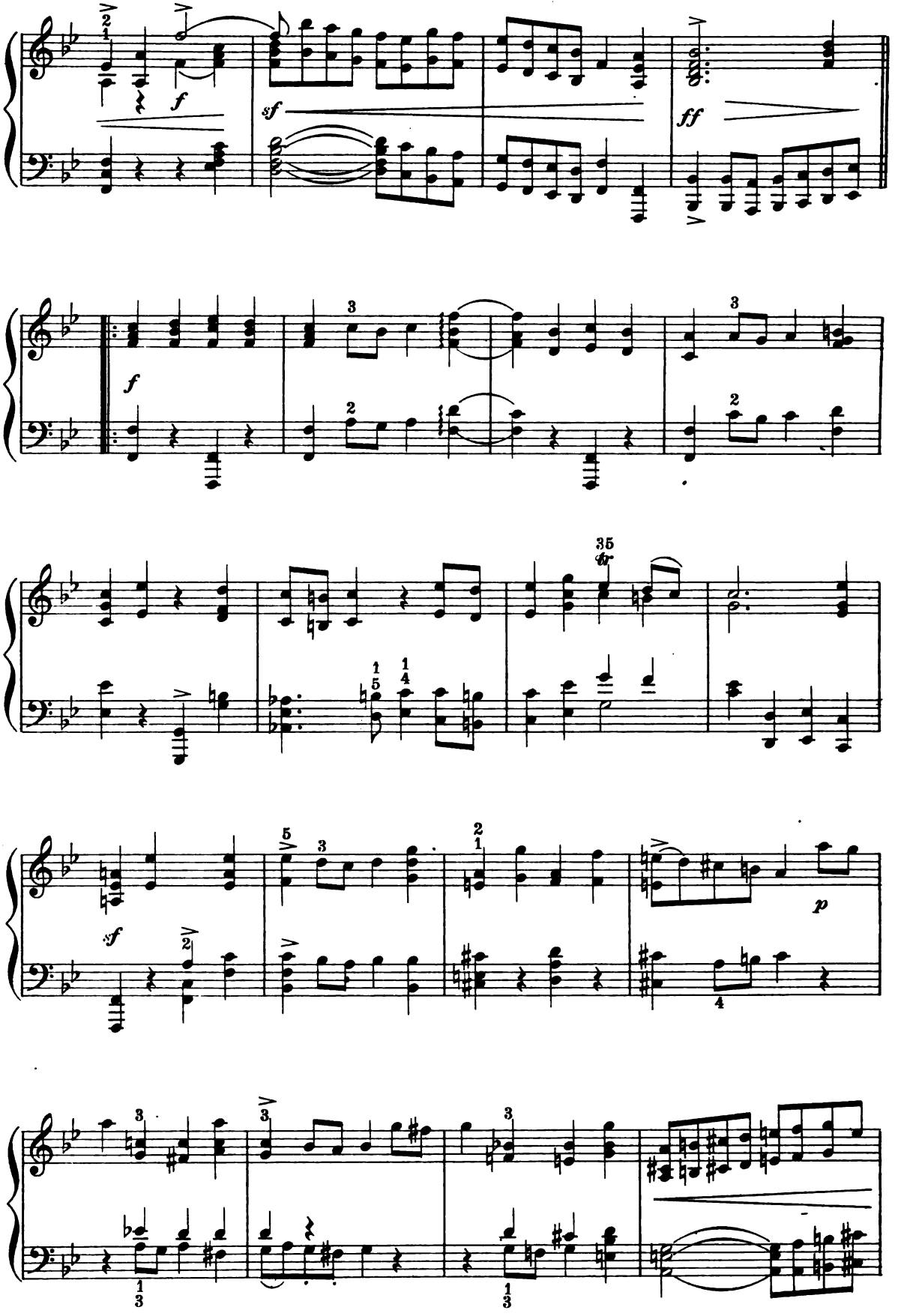
non legato

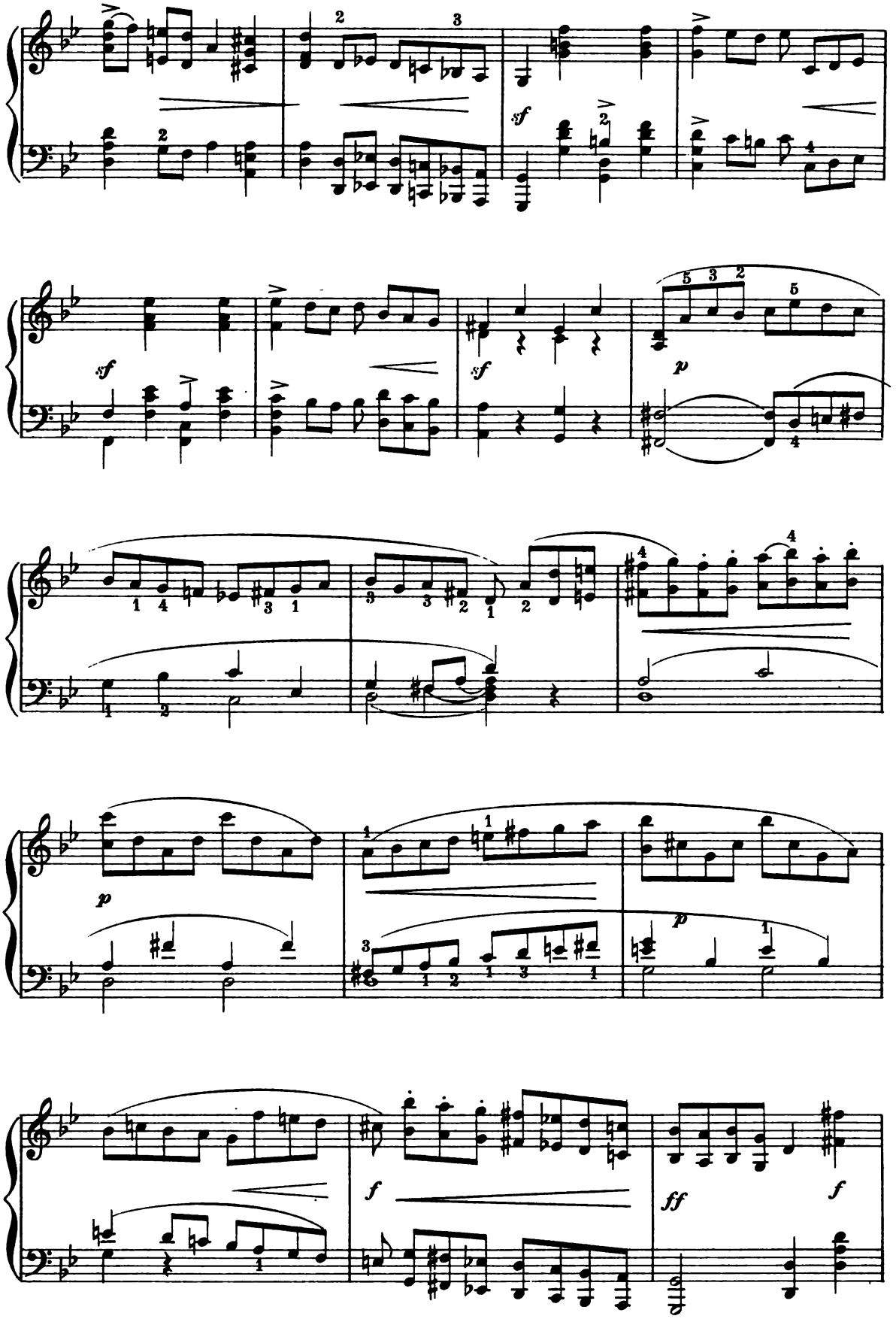


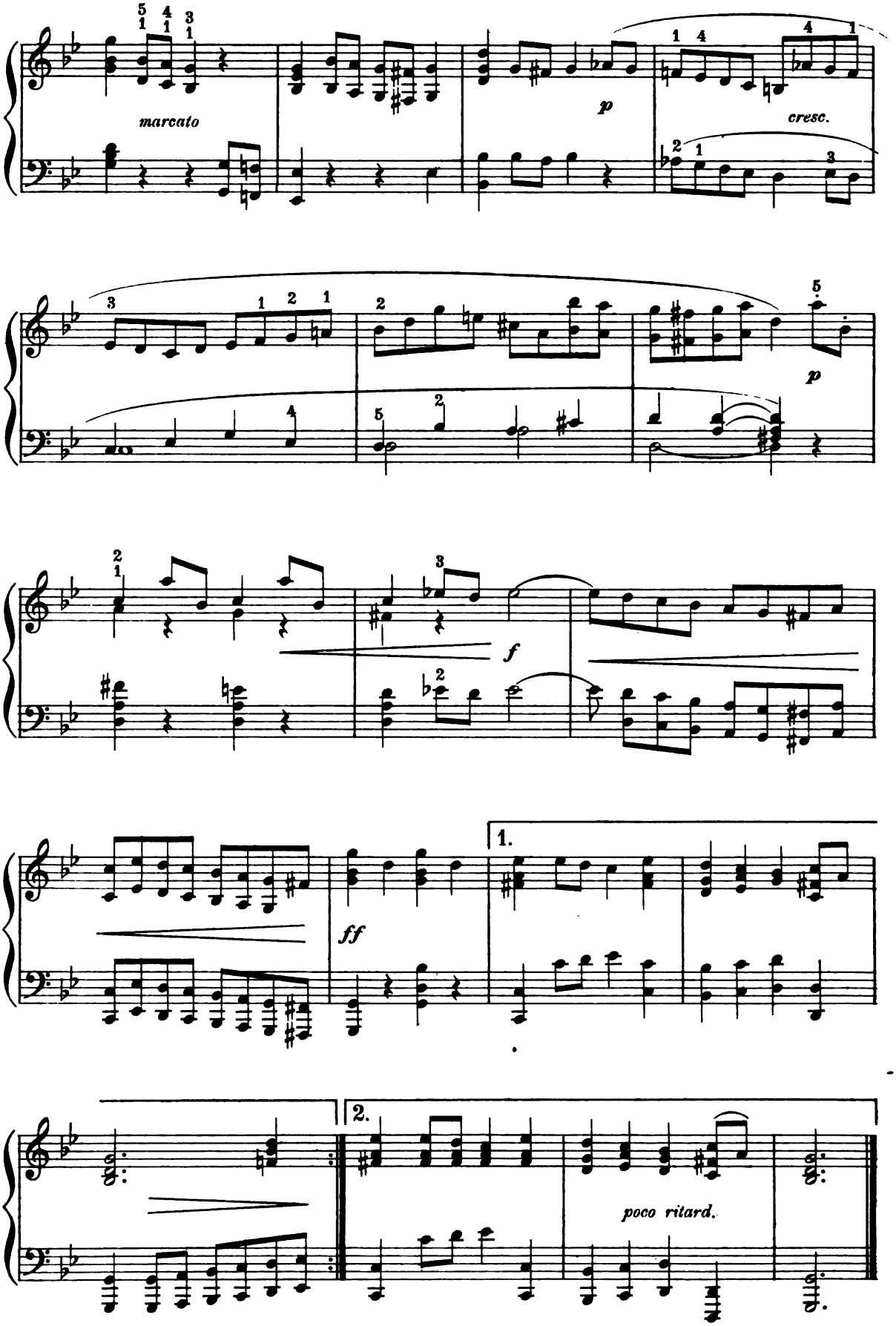

f
sf
ff
f
p
p
f

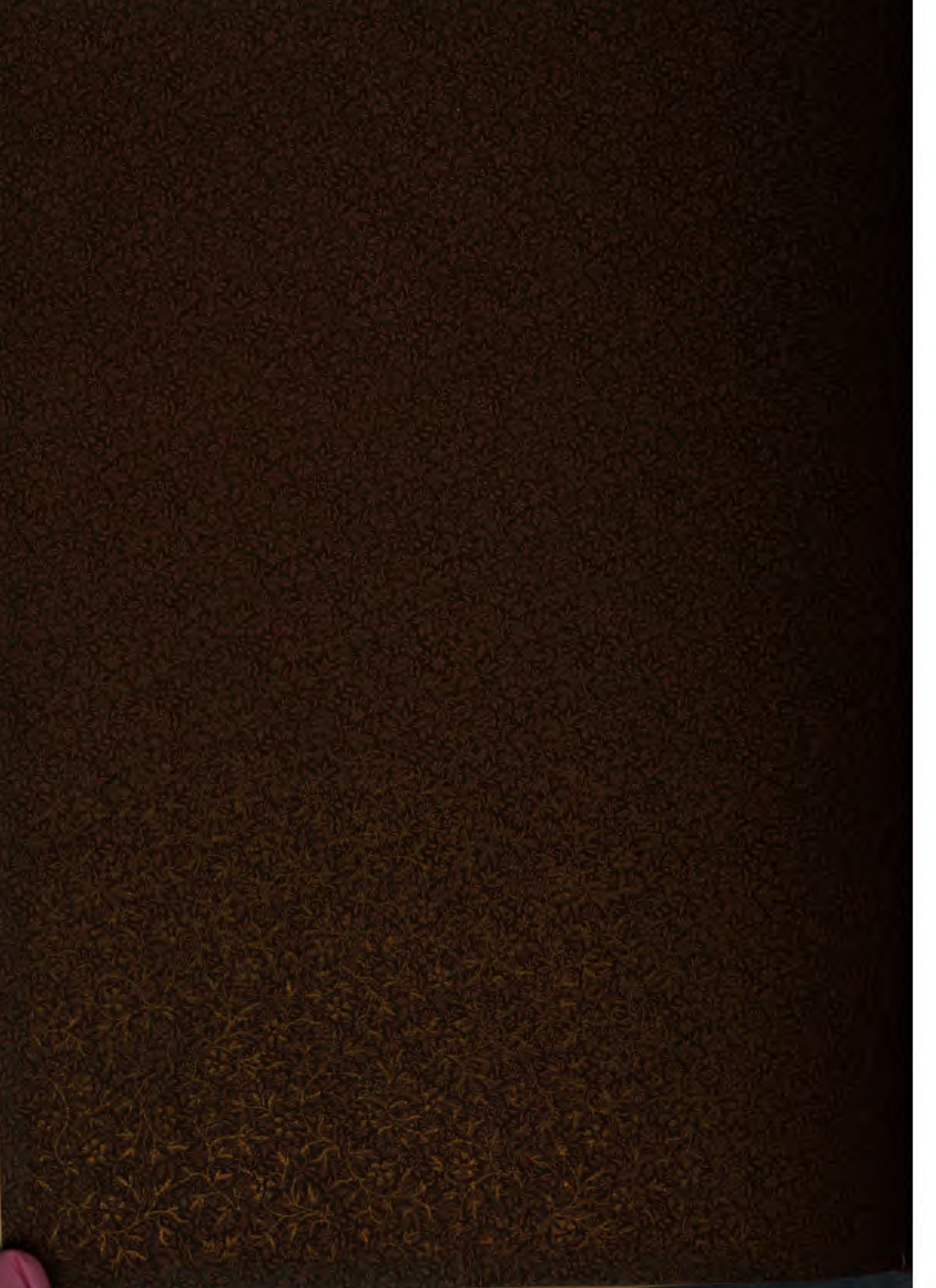

f
sf
ff
f
35
tr
sf
p


sf
sf
sf
p
p
p
f
ff
f


f
sf
ff
f
35
tr
sf
p


sf
sf
sf
p
p
p
f
ff
f


marcato
p
cresc.
p
f
ff
1.
2.
poco ritard.



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